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HISTORY OF ENGLISH FURNITURE.
REVIEWED: A REMARKABLE TOFT
DISH: NEW LEAVES IN TURNERS LIFE
ARGENTAN LACE: STAMPNOTES: ETC.

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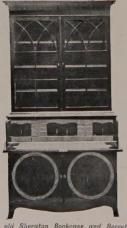
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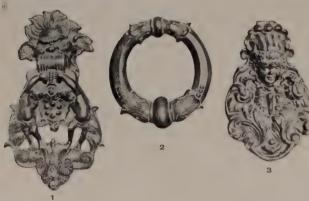
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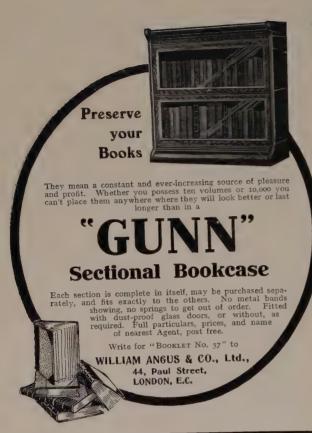
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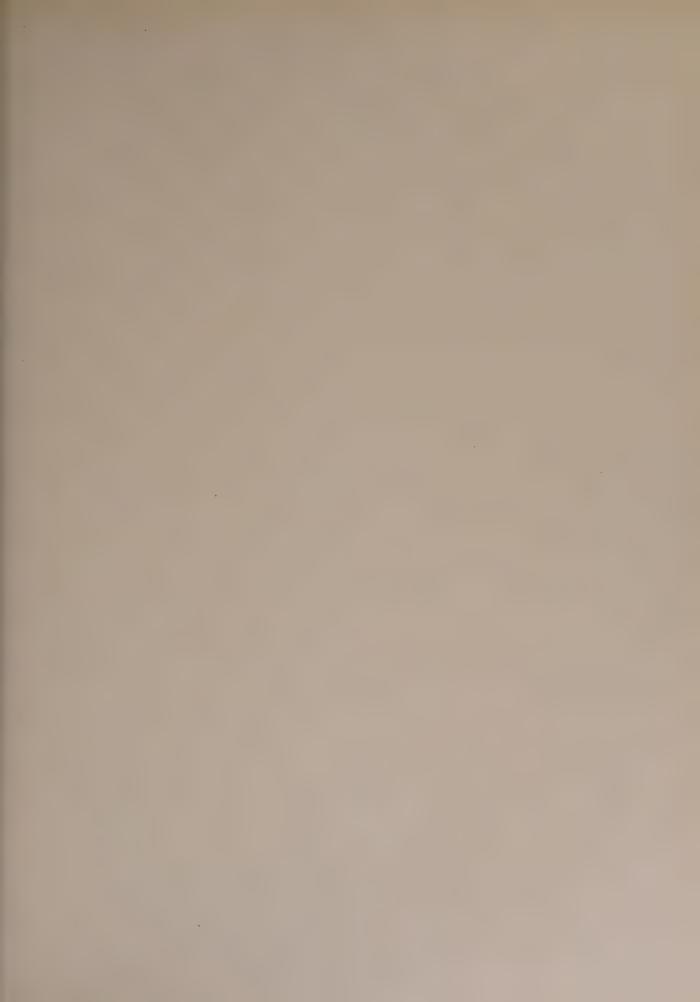
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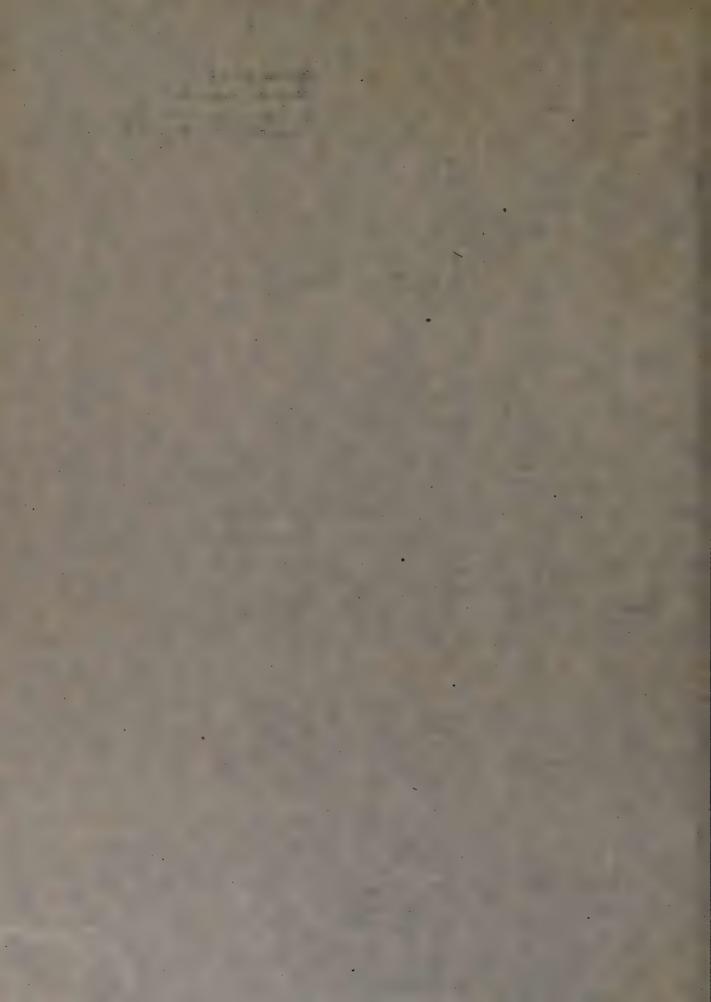




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Old German Silver-Gilt Plate in the Possession of The Earl Annesley By E. Alfred Jones

Among the treasures at Castlewellan, County Down, the beautiful Irish seat of the Earl Annesley, famed for the magnificent and unrivalled view from the terrace, of the Mourne Mountains, the sea, and the glorious park, described by the late Marquis of Dufferin—no mean judge—as the finest view from a private house he had ever beheld, are some important examples of old German silver-gilt plate, which, by



No. I .- SEVENTEENTH CENTURY AUGSBURG ROSE-WATER DISH

the courtesy of the noble owner, I am permitted to describe and illustrate from excellent photographs taken by Lord Annesley himself. Originally the collection was much larger, but, unfortunately, several valuable specimens were stolen some years ago, and were afterwards discovered to have been disposed of by the thieves in Paris. Though not the earliest pieces, the most important from a decorative point of view are the splendid rose - water dish and its companion ewer (Nos. i. and ii.), partially gilt, and of extraordinary size. The great German craftsmen of Augsburg and Nuremberg were not slow to appreciate the decorative value of such dishes and ewers, which



No. II .- SEVENTEENTH CENTURY AUGSBURG EWER

are of Italian origin, and many fine specimens were produced by them. The work of Lucas Neisser, of Augsburg, who flourished in the third quarter of the seventeenth century, the scene depicted on this dish is the well-known historical tragedy, the murder of the secretary of the Etruscan King, Porsena, by the young Roman, C. Mucius, afterwards known as Scaevola, in mistake for the king himself. Porsena is seated on a throne, the dead body of his secretary lying before him. Threatened with torture, Mucius is seen thrusting his right hand into the fire on the altar, and there letting it burn to show his contempt for pain. This striking scene is treated in the bold manner typical of the late seventeenth century work of the German silversmiths. On the wide border of the dish, which measures 27½ ins. long and 22 ins. wide, are richly-modelled flowers and foliage, embossed and chased, with four large grotesque masks applied. A dish by this same craftsman was in the collection of the late Baron Carl von Rothschild; another dish in a private collection at Munich; and a very similar

large dish and ewer, with different subjects in the centre, and by another silversmith, formed part of the presents from Queen Christina of Sweden in 1647 to the then Czar of Russia.

The companion ewer (No. ii.) of vase-like form, 18½ ins. high, has two large panels, with representations of other scenes from the history of Porsena, one depicting the youthful Scaevola rushing with uplifted sword to slav the royal secretary, who is seated with another figure at a table. The delicate scrolled handle is in striking contrast to the general massiveness of the ewer. The fantastic spout is chased and embossed with scrolls; on the border of the foot is a shell-like orna-

mentation in relief, which is repeated on the lower part of the cover; the domed top of the cover is fluted, and is surmounted by a small vase-shaped knob with scroll handles.

The next illustration is that of a familiar form of cup, known as the "Pine-apple Cup," a popular form of gift in Germany, and found "gracing the buffets of the civic fathers and the guilds, and even the moderately well-to-do household in the sixteenth and seventeenth centuries." The cup with its cover is entirely covered with plain bosses, the surface highly polished, and is supported by the trunk of a tree and the diminutive figure of a woodman, standing on a high hexagonally-shaped foot, with panels alternately plain and chased with scrolls, the top of the foot covered with an applied leaf and scroll ornament.

This interesting cup, which is 20 ins. high, was made during the last quarter of the sixteenth century by Hans Beutmüller of Nuremberg, a specimen of whose work may be seen in a silver-gilt drinking

cup in the priceless Rothschild bequest in the British Museum.

Another fine silver-gilt cup, also resembling a pine-apple, is here illustrated (No. iii.). Its body is covered with bold, circular bosses, their upper parts chased, with foliage in the interstices, a plain lip separating the cover, which is slightly domed and surmounted by a pine cone, from the body of the cup. The high bossed-up foot is similarly decorated, and is divided from the body by a figure of Victory standing on a small circular pedestal, supported by projecting scroll ornaments. The silversmith's mark, on the rim of the foot, though almost obliterated, is not unlike a lamb, perhaps intended to represent the Agnus Dei, but, so far, remains unidentified among German marks. In addition to that mark, it bears the Dublin hall-mark for the year 1811—probably put on as a guarantee of the genuineness of the silver. The cup, however, was doubtless made either at Augsburg or Nuremberg quite late in the sixteenth, or early in the seventeenth century.

We turn from cups to the magnificent silver-gilt rose-water dish measuring $18\frac{1}{2} \times 16\frac{1}{2}$ ins., the production of an Augsburg craftsman of the last quarter of the seventeenth century—a busy period in the Art history of that city—the central scene, with its boldly



No. III .- LATE SIXTEENTH CENTURY PINE-APPLE CUP

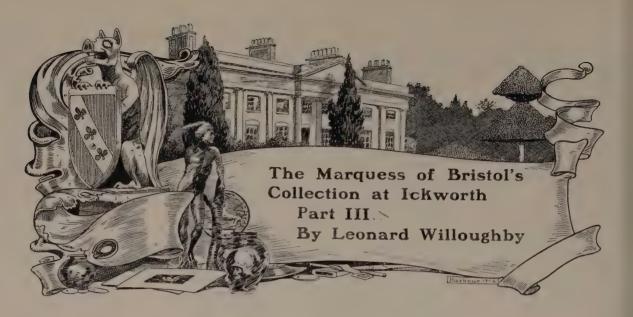
embossed human figures, trees and foliage, probably representing a marriage scene. Juno, as the Queen of heaven and goddess of wedded life. seated in the clouds with the peacock at her side, presides at the wooing of the youthful couple below, while Apollo, as god of music and joy, graces it by his presence. On the wide border, embossed with foliage, are four circular medallionportraits of the Roman Emperor Macrinus; Bassianus, selected by Constantine the Great as the husband of his sister Anastasia; the Emperor Septimius Severus, who, it is interesting to recall, died at York in 211; and Papinian, the illustrious Roman jurist, who is said to have been with Severus at his death.

Of the same period, and the work of another unknown silversmith of Augsburg, is the other silver-gilt rose-water dish, slightly smaller than the foregoing, its measurements being $16\frac{1}{2} \times 13\frac{3}{4}$ ins. In the centre is a striking scene, depicting Bellerophon slaying the Chimera, treated in the manner of the late

seventeenth century. The border is embossed with elaborate flowers and foliage.

In all probability the companion ewers of these two handsome dishes were among the plate stolen from Castlewellan.





THE Capo di Monte china at Ickworth is very quaint and valuable. It consists of a large service and a set of Cupid candlesticks. As is well known, Capo di Monte is described as soft paste,* the original manufactory being founded in 1736 in the reign of Charles III. It is considered to be of native origin, as the art, which was kept so profound a secret in Dresden, could at that early period have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful service and groups in coloured relief are of the second period, 1760; the earliest mark is a fleur de lys roughly painted in blue. These marks were considered to denote the ware made in Madrid, but are really Capo di Monte. The groups and services of this ware yet to be seen in Naples were manufactured at Capo di Monte, but

^{*} See Chaffers, "Marks and Monograms."



GROUP FROM FIREPLACE IN DRAWING-ROOM BY CANOVA

are of so common a description that they would not bear the expense of importation. The manufactory was abandoned in 1821. The marks of the second period—1759—are





These stand for Naples, graved in red or blue. The 1780 mark is

Ferdinand Rex.

There are 180 pieces of service in the Etruscan style at Windsor, presented by the King of the two Sicilies to George III., 1787. It is of white ground with a red and black border, the subjects painted on the flat surface.

Leaving the centre building and passing eastwards down the curving corridor which connects the wing, the first room reached half way is the smoking-room. Here are several very interesting pictures by Hogarth and Zoffany. One by the former is called a



FLOUNCE OF POINT D'ANGLETERRE



THREE FANS FROM THE ICKWORTH COLLECTION

political group, and shows Peter Louis Welman: Stephen Fox, first Lord Ilchester: Henry Fox, first Lord Holland; John Lord Hervey; Charles Duke of Marlborough; and Sir Thomas Winnington, seated in a garden around a table, and examining a plan of a structure. Mr. Welman, in clerical attire, is standing on a chair looking through a telescope, and one of the party is just tilting the chair to fall over. A curious conception altogether, just like Hogarth. The Zoffany is a family group, and consists of Lord and Lady Mulgrave; Mr. and George and Lady Mary Fitzgerald; Frederick Augustus.



CREWEL WORK ON SATIN BOURRÉ IN NATURAL COLOURS BY THE MARCHIONESS OF BRISTOL

third Earl of Bristol; and Mary Lady Hervey. There are several other good pictures here, which space will not permit of mention. Leaving this room and continuing down the corridor, are several good pieces of furniture, notably an incised Chinese commode, with French mounts of very fine work, middle of eighteenth century period. The next room reached is the billiard - room, which forms part of the long corridor in the east wing. Here there are several of Zoffany's works of the sons and daughters of Lord Hervey, the father of the Bishop, and one by Ramsey of Molly Lepel, their



ALENCON LACE AT ICKWORTH



ALENÇON LACE AT ICKWORTH

Marquess of Bristol's Collection

mother, done somewhat later in her life. remarkable piece of statuary here is of the Egyptian Antinous, a young Bithynian, described as "of a ravishing beauty, who, having drowned himself in the Nile, or, according to the opinion of some learned, having devoted himself in a celebrated sacrifice to prolong the life of the Emperor Adrian, of whom he was the favourite. that Prince very much lamented his death, and

to console himself ordered him to be considered as a deity. raised altars to his memory, and gave him priests and prophets and an oracle. Medals were struck in honour of him, and a town built in Egypt called Antinopolis. In that town was erected a magnificent temple with this inscription: 'To Antinous partaking of the throne of the Egyptian gods." The statue is exquisitely carved in blue-grey marble, and represents Antinous standing upright in the ordinary attitude, quite naked, except the head and waist. which are covered with a kind of drapery ornamented with chameling.

Some delightful

French settees, with tapestry and gilt edges of the Louis XV. period, are on either side of this statue. Passing down the corridor, 165 feet in length, out of which the various sitting-rooms open on either side, the first room reached is the small drawing-room, a bright room much used. The pictures here are most interesting, especially the Van Dyck. It is well known that there are no less than six copies of this picture in existence, making with this one seven in all. They all claim to be the original, but it is open to doubt whether the Ickworth painting is the one which Van Dyck originally executed. The other copies are in the

possession of the Duke of Westminster; Lord Dysart, at Ham House; Baron de Gargan, at Luxemburg; at Gotha; and one more somewhere in England. Mr. Cust, however, thinks the Luxemburg one to be the original, though other experts believe that the Ickworth is the genuine one. Downman's drawing of the two Duchesses (Georgiana, fifth Duchess of Devonshire, and Lady Betty Foster, afterwards Duchess) is charming,



CARDINAL GONSALVI BY SIR THOMAS LAWRENCE

a lady by Romney. A miniature on ivory with a black glass mount of Lady Betty Foster is fascinating, and has a history attaching, as is a small painting by Gainsborough of Augustus Hervey, a youth in naval uniform painted on metal. The inscription mentions that it is a "portrait of Augustus Hervey, natural son of Augustus John, third Earl of Bristol." He was killed by the side of his captain, who was also his uncle, Lord Mulgrave, commanding H.M.S. Le Courageux, seventy - four guns, in Lord Howe's action with the combined French and Spanish fleets after the relief of

Gibraltar, 1782. Two old Venetian wall-lights with engraved glass and china frame with sprays of flowers painted on, are quaint and most effective. Opposite to this room is the small dining-room, which contains, amongst others, two of the best pictures in the house One is of Charles Louis, Prince Palatine, a three-quarter length standing. He was the eldest son of the Palatine King of Bohemia, his mother being the daughter of Charles I. The expression on the face, and the whole colouring of the picture are delightful. The other picture is of Madame Vigée le Brun, by herself, signed by herself at Naples, 1791. This picture was a copy by



THE TWO DUCHESSES OF DEVONSHIRE ENGRAVED BY EUGÈNE TILY AFTER JOHN DOWNMAN FROM THE ORIGINAL AT ICKWORTH (By kind permission of Messrs. H. Graves & Co.)

Marquess of Bristol's Collection



LACQUER COMMODE WITH FRENCH MOUNTS

herself of her original. One of the charming effects of this room are the curtains worked by Lady Bristol. They are of crewel work on satin bourré, in natural colours; the whole scheme is bold and most effective, by day or artificial light.

In Lord Bristol's room are two pictures quite worthy of mention, one, an original drawbv Sir Thomas Lawrence of Cardinal Gonsalvi, and one by Zoffany of, it is thought, Lady Mary Fitzgerald. The morning-room contains several good pictures, and yet another beautiful inlaid fireplace of mosaic work in coloured marbles; the fireplaces throughout are unique and of exquisite workmanship. Of the bijouterie in Lady Bristol's possession, her collection of fans is exceedingly good; I give three as a sample. The centre one on the top is from a painting

by Antoine Coypel-"the parting of Hector and Andromeda." The sticks are plain ivory carved, the outer sticks being decorated with old French paste and agate, with watch in handle, The left hand fan, a "Battoir," on the sticks are arms of Spain and France-the Towers and Lion of Spain and Fleur de Lys of France. The right hand fan is "Cabriolet" period, the time when Cabriolets first made their appearance. The sticks are beautifully carved on ivory and painted. The lace, of which a few specimens are reproduced. mostly point d'Alencon, point d'Argentille, and point d'Angleterre.

Of the collection of snuff boxes and other bric-a-brac, the former are especially beau-

tiful. One of gold, with a miniature of Princess Charlotte on the top; one of gold and deep blue enamel, with miniature inside lid of Molly Lepel; and a patch box of root of amethyst with precious stones outside. are quite perfect. A great favourite



RED BOULLE COMMODE IN DRAWING ROOM

is an old chatelaine of old French enamel in blue and green; the centre pendant being an enamelled miniature watch, surrounded by pearls both sides. Thewatchs trikes the hours, and the figures rock a sleeping child; the reverse side is paintedenamel.

I could considerably lengthen an already long article, but I will now content myself with mentioning a Japanese cabinet, with blue and white painted plaques in black and gold lacquer, which is in Lady



CHARLES LOUIS, PRINCE PALATINE

BY VAN DYCK

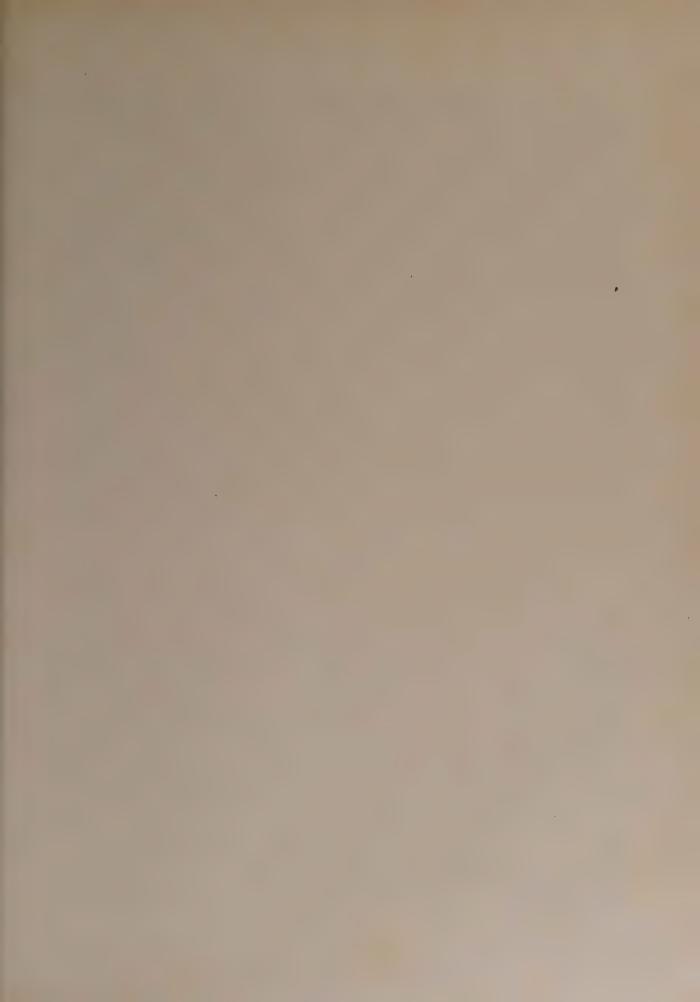
Bristol's room; and a Queen Anne cabinet in Lady Mary Hervey's boudoir, both of which are interesting in their respective ways.

It may well be understood from the foregoing that if to-day the collection of works of art at Ickworth are small in number as compared with that which the bishop contemplated bringing here, nevertheless what there is, is undoubtedly good, and unquestionably interesting to connoisseurs generally.



FORTRAIT OF THE ARTIST

BY VAN DYCK





A FIRST RATE WORKMAN OF MELTON BY HENRY ALKEN

Needlework Pictures: their Pedigree and Place in Art By A. F. Morris

CRAZES, like the history they assist to form, have the habit of repeating themselves, and the scorn of one generation is the delight of the next. For example, how many people twenty years ago would have admitted the decorative merit of the needlework picture? Yet now, these works are not only undergoing a phase of favour, but the art itself has been revived, and one or two exhibitions of modern examples have been held.

Samplers were the first to attract the collectors' attention, and the needlework picture followed as a natural sequence. The requiem over both had been chanted much about the same date, therefore it was a fitting ordinance of fate that the revival of their prestige should be as nearly concurrent. The needlework picture in its widest sense had its birth in days when the needle played a greater decorative rôle in the scheme of life than did the brush. The Romans practised the art of acupictura or needle-painting, and the embroidered religious Japanese pictures date back to the seventh century, when they were executed by the son of the then Mikado.

In the restricted interpretation now applied to the word picture, definition of those in needlework becomes more difficult, for, undoubtedly many that now rank as pictures, were originally portions of those magnificently embroidered copes and dalmatics in which the Church delighted

in the Anglo-Saxon and Norman times, A wonderful exhibition of these ecclesiastical vestments was given by the Burlington Fine Arts Club last year. Practically the embroidery upon many took the form of a series of pictures; the surviving parts of such vestments from the wreckage of these things which occurred during the Reformation and Commonwealth have been treasured and framed, thus taking their place amongst those portable wall decorations under which head pictures generally may be classified. Apart from these, however, the pictorial intention of numerous embroideresses is beyond dispute, for in many inventories of past centuries we find "Embroidered Pictures" named: "a picture of embroidery with a portrait of Monseigneur le Dauphin mounted on a black horse" is one of the items in that of Charles V. of France. In an old English record of St. James's House, Westminster, a picture mounted on a table top is described—" in which is a man holding a sceptre; of needlework partly garnished with seed pearl"; one further finds mention of Margaret of Austria's possession of "portable pictures" of needlework, while the inventory made by the Augustinian Friars in 1659, when they took over the Convent at Brou, contains the following: "two pictures of needlework done by the hand of the Foundress, one representing the 'Entombment of Our Lord,' the other the 'Presentation in the Temple.'"



PANEL PICTURE IN PETIT POINT, LATE SIXTEENTH CENTURY, IN THE DUKE OF DEVONSHIRE'S COLLECTION AT HARDWICKE



PANEL PICTURE IN PETIT POINT OF THE LATTER HALF OF SIXTEENTH CENTURY IN THE DUKE OF DEVONSHIRE'S COLLECTION AT HARDWICKE

There is considerable ground for the supposition that the art of needlework painting was developed by the tapestry industry, for as Mr. Huish has pointed out, "the majority represent a phase of embroidery which, curiously enough, originated contemporaneously with the introduction of the manufacture of tapestry in this country, and became popular with it." This applies with almost universal correctness to the

sixteenth century English specimens which were worked in imitation of the greater undertaking, but as the popularity of tapestry declined, pictorial embroidery simply adopted fresh styles, and what at one time were needle paintings of original design, resolved themselves into copies of pictures limned by the brush. Even so, the skill evidenced in their workmanship was remarkable. until the degeneration of Berlin wool work to mechanically traced and worked designs eventually swept all originality and taste before it, and life and surroundings were made hideous by cabbage roses of magenta hue and

flower groups, coarsely worked, that out-heroded Herod in atrocity.

Never has any branch of art been more marked by distinctive periods than that of embroidery. The first specimens were the ecclesiastical and heraldic decorations of vestments and clothes, also the magnificent hangings to which so many women of the Middle Ages devoted their time, and which gradually gave place to those smaller,

more swiftly executed tasks—the needlework pictures that form the subject of this article.

The authentic records as to these take us back to 1364, but of the manner of their execution we have no definite informationexamples being nonexistent — it is reasonable to suppose that their treatment differed in no way from the subjects worked upon the orphreys and robes of the clergy and kings of that era. They probably at first resembled these rather than the large hangings, for gifts to churches and convents were the order of the day. and every castle boasted its paid embroiderer.



HEAD MODELLED IN RELIEF AND COVERED WITH SATIN, HAIR OF CUT FLOSS SILK; LAUREL LEAVES OF STIFFENED SILK PROBABLY FRENCH OF THE EIGHTEENTH CENTURY
IN THE RT. HON. LORD ARTHUR HILL'S COLLECTION

Needlework Pictures



STUMP EMBROIDERY OF THE STUART PERIOD IN THE RT. HON, LORD ARTHUR HILL'S COLLECTION

In Queen Elizabeth's reign, however, the influence of the popularity of tapestry was perceptible; the French stitch known as *petit point* was extensively employed for panels and pictures, two admirable examples of which are here illustrated. They were included in the late exhibition of English embroidery at the Burlington Fine Arts Club, and were lent by the Duke of Devonshire,

among whose treasures at Hardwicke may be counted many magnificent examples of the skill of the needlewomen of the time of Elizabeth, and notably of the famous "Bess of Hardwicke," who, like Madame de Maintenon, was seldom separated from her needle. Her royal captive, Mary Stuart, has likewise left many legacies of her powers in this line, of which not a few are at Hardwicke.

The petit point panels and pictures of the sixteenth century may be regarded as one of the finest periods of this art. The subjects treated were frequently wanting in perspective, but they were carried to such a pitch of executive perfection, that they possessed qualities nearer allied to painting proper than did the

tapestries of that date. The texture of the silks in which they were worked secured a play of light not otherwise obtainable. English workmanship, however, had declined in quality from the Reformation. therefore it is to the Continent that we have to go to see the highest evidences of skill; Italian, French, and Spanish workers copied in inimitable manner the masterpieces of Murillo, Rembrandt, and Raphael, and other painters of their own date.

The famous French Spitzer collection, unfortunately dispersed a few years ago, had, among other treasures, some notable examples of the Continental needleworker's art,

which, apart from their interest as such, serve as mementos of the costumes and customs of the times in which they were worked, it being a special feature of needle-pictures of an early date, that no matter the subject depicted, the figures therein were dressed in costumes of the period of the worker; hence we see Abraham brought up to the date of James I., and Queen



FRENCH CHENILLE RELIEF EMBROIDERY EARLY NINETEENTH CENTURY WORKED ON VELVET BACKGROUND PAINTED PURCHASED AT POITIERS BY THE RT. HON. LORD ARTHUR HILL

Esther in an Elizabethan ruff. The occasional quaint discrepancies to be descried in the costumes in some pictures arises from the fact that men and women often adhered to the modes of their own generation, while younger members of a family were garbed in a later style, a fact especially made patent in the pictures of the Stuart time.

A really excellently drawn picture of Henri II. with Diana de Poitiers and suite watching a bear baiting scene, rendered with a realism marvellous when we consider the medium, was also in the Spitzer collection; while one of the best, as a work of art, that has come under our notice is the *Ecce Homo*, in the style of Rembrandt, that hangs in the museum at Lyons.

Biblical subjects were apparently the most popular up to



THE BLIND BEGGAR, AFTER MORLAND EARLY NINETEENTH CENTURY PAINTED AND EMBROIDERED ON SILK IN LORD SACKVILLE'S COLLECTION AT KNOLE

the eighteenth century, and the quaintest compositions resulted. Heraldic devices, portraits, and flower groups were also worked. During the wars of the Commonwealth, Royalist ladies were especially addicted to portraits of Charles I. worked in his own hair; the granting of hair for that purpose being one of the curiosities of the old chronicles.

The stump work executed during the Stuart dynasty has given rise to much speculation as to its origin; probably it was nothing more nor less than an extravagant development of the raised ecclesiastical embroidery of the fifteenth century, for, as the Rev. C. H. Hartshorne says in his work on *Medieval Embroidery*,



WORKED IN BLACK HAIR ON WHITE SILK A REMARKABLY FINE PIECE IN THE COLLECTION OF THE RT. HON, LORD ARTHUR HILL

Needlework Pictures

"uniformity, in fact, within definite limits of time, is one of the characteristics of the history of all medieval art." It is certain, however, that "padded work," as it is sometimes called, appeared on the Continent before it became general in our island. Spanish and Italian pictures were especially noted for their relief work, which was reputed to be so "sharp" as to resemble wood carving. This cannot be regarded as descriptive of the English examples. These, though carrying the relief

does not do justice to the excellent modelling of the face.

Flemish embroidery pictures were esteemed very highly in the seventeenth century, and some remarkable examples are to be seen in the Porte de la Hal Museum in Brussels. The exhibition of embroideries held at South Kensington in 1893 revealed the existence in this country of many fine pictorial efforts on the part of women of the sixteenth century. As a matter of fact,



PAINTED SILK MEDALLION SURROUNDED BY REAL PEARLS AND A GARLAND OF EMBROIDERY IN LORD SACKVILLE'S COLLECTION AT KNOLE

motive to such an excess as the introduction of curtains that could be lifted, lace ruffles, petals of flowers, fruit and foliage, all partly detached from the background, yet were at their best clumsy efforts, which, but for the redeeming quaintness that characterises their primitive composition, would verge upon what has been termed "a mockery of sculpture." A remarkable example of French work is the bas-relief of a head we reproduce, the hair of cut floss silk, the face covered with satin, and the laurel wreath in cut satin stiffened to set in relief. The photograph

no example of an earlier date seems procurable, which perhaps is not surprising considering the perishable nature of the materials used. A propos of these, it may be of interest to give a short account of some of the methods employed in the making of these pictures. Linen, velvet, silk, were all used as groundworks in the earliest times, and the design, boldly drawn out in ink, was frequently wrought upon linen or cut out in vellum, then appliqué to the velvet groundwork, the edges bound by cord, afterwards cast over with gold or silver tambour. Gold thread spangles

and pearls were extensively employed, and among the devices of medieval work we find prominent stags, falcons, swans, griffins, fleur-de-lys, and the Norman leopard, which latter is a distinctive mark of those pictures prior to the English accession of the Stuarts. After this period the Unicorn begins to appear in place of the leopard.

Then in the fifteenth century came the tapestry influence; pictures were worked in silk or wool on the linen or canvas ground, this was followed in the next century by a period when legitimate embroidery stitches were augmented by what are practically lace stitches. At this time backgrounds which were usually of silk were left visible; if of linen, the threads were whipped

knot stitch, which latter was employed to represent hair and the coats of animals. Some of the jewels, especially the pearls introduced in these embroideries, were very valuable, while the delicacy of the execution of such things as ruffles and other details in relief was marvellous. Strawberries, introduced from Flanders in 1530, figure prominently among the fruits embroidered.

During the reign of Queen Anne, petit point panels were again in vogue, and many vie in excellence with those of Elizabeth's time. The day of degeneration was drawing near, however; the Biblical and historical subjects, which had governed embroidery composition for centuries, gave place to copies of works of contemporary



SPECIMEN OF "ETCHING" EMBROIDERY

over with silk to form minute eyelet holes or were worked in cushion stitch, while another favourite method had the stitches arranged to form a chevron pattern over the background. In the stump work the ground was usually linen, the relief was obtained by first modelling the figures in wool or hair, or even wood, then working them over with fine lace stitch, and ultimately sewing them upon the ground material, which was further enriched by quaint inconsequent embroideries.

Isolated flowers, fruits, and insects, birds and beasts were scattered all over the background; scarcely a stump picture of the Stuart period that does not display the emblem of the dynasty—the caterpiller. It may be noted in the illustration we give of a Stuart picture. Landscape backgrounds with castles and gardens were essayed, pieces of talc were frequently introduced to convey the impression of water, and realism was again approached by the medium of purl work and the

artists. Chinese importations had a perceptible influence on materials and stitches. Floss and spun silk applied in satin stitch prevailed, and labour saving materials and methods were introduced. Chenille was manufactured in France in the middle of the eighteenth century to take the place of the laborious knot stitch, and soon found its way over here. It was used in relief effects mostly, as may be seen in the example of Poitiers work owned by Lord Arthur Hill, which we reproduce; Marie Antoinette was very partial to its use, and several specimens of her work are in existence. Just before the first French Revolution, counted stitch work in canvas heralded the approach of what became known as Berlin wool work, but before this happened many and curious were the methods that obtained, amongst which we may mention that of fixing an engraving to a card and floating a transparent waxy concoction on it. It was then placed over a gentle heat



ENGRAVING BELONGING TO MR. SACKVILLE WEST



ENGRAVING BELONGING TO MR. SACKVILLE WEST



COPY IN WORSTED OF ENGRAVING, DATE ABOUT 1840 BELONGING TO MR. SACKVILLE WEST



COPY IN WORSTED OF ABOVE ENGRAVING, DATE ABOUT 1840 BELONGING TO MR. SACKVILLE WEST OF KNOLE

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to keep the mixture in a half-melted condition capable of securing the silk threads which were laid upon it, so as to follow the lines of the composition perceptible under the wax. By pressing these lines of silk with a small instrument they adhered to the surface, and being carried backwards and forwards very closely, ultimately covered it after the manner of a genuine embroidery; the faces and hands were coloured by paint. As chrystoleum painting is to miniature, so was this method to those curious needlework pictures, first, and in fact almost exclusively done, in Germany and Italy in 1700 onwards. These were constructed from engravings, the dress portions either worked over in silks and jewels or cut out and filled in by velvets and silks and jewels arranged in imitation of the costume depicted in the engraving. It is this species of work which Miss Birkenruth has revived with pronounced success under the somewhat misleading title of "Tinsel Pictures." In England, during the reign of the Georges, a more truly artistic picture was evolved: copies of noted paintings were drawn in monochrome upon silk or satin, the hands and faces were completed by the brush, but all other details of the subject were embroidered in satin stitch. A particularly lovely example is reproduced here which belongs to Lord Sackville, as does the charming painted satin panel outlined with pearls and surrounded with an embroidered design, which probably dates about 1730.

The stitchery and colour in these is so finely gradated that they are in every sense works of art. Time and moth have played havoc with the ground fabric in one, but have, fortunately, left the embroidery unimpaired. Works of such artistic merit may, without detriment to the art standard, take their place beside pastel drawings.

It is a matter for wonder the extraordinary vitality of the coloured threads employed. In the Right Hon. Lord Arthur Hill's collection there is hardly a faded or damaged picture, but perhaps the most remarkable specimen he possesses is a tiny picture worked on vellum in satin stitch à deux endroits, a method which is a survival of the embroidery on the banners and oriflammes of the Middle Ages, both sides being worked alike.

Bead compositions originated in Venice as

early as the twelfth century, and were here reintroduced in the seventeenth; most are executed in the relief style. They are, however, curios pure and simple, for they possess no higher merit than that of technical dexterity.

Of an altogether different order were the etching embroideries; so exquisite and fine are these that only the closest inspection betrays that they are but needle copies of engravings.

These and the combined painting and embroidery pictures may be regarded as the best efforts of the eighteenth and early nineteenth centuries. The last expiring flicker of that genius which had in the Middle Ages gained English women such renown, may be found in the copies of paintings and portraits executed in wool cross-stitch on canvas by Miss Linwood, whose studio in Leicester Square was as well known and patronized as that of Sir Joshua Reynolds. It seems incredible, however, that even she should have been offered and refused no less a sum than £3,000 for a needlework copy by her of Carlo Dolci's Salvator Mundi. Miss Knowles was another of this small group of women to whom Miss Linwood belonged. Boswell mentions her as "The Quaker that works the sutile pictures." A Miss Morritt was equally famed for her landscapes, and a Mrs. Pausey may be regarded as the last expert in the "needle's excellency."

One of the oldest specimens of the art is owned by the Maidstone Corporation, and represents Henry VIII. with his children. We are indebted for our representative set of illustrations to the courtesy of the Duke of Devonshire, the Right Hon. Lord Arthur Hill, who with a somewhat remarkable prophetic instinct commenced collecting while the pictorial claims of needlework pictures were "under a cloud"; also to Lord Sackville and that gifted collector, Mrs. Sackville West, of Knole. Perhaps one of her most unique possessions in the way of needlework pictures is the set of four, comprising two coloured engravings and their copies in wool-work nearly the same size. The faces in these are painted, but everything else is worked, and the imitation in one especially both as regards colour and form is excellent. They date probably about early 1800. There are several collectors of these pictures nowadays; Eady Mayo has a fine collection, also Lady Wolseley.



A History of English Furniture Reviewed by Frederick Litchfield

By Percy Macquoid, R.I.

This important work upon English furniture is divided into four parts, the first of which, entitled "The Age of Oak," was reviewed in a former number of The Connoisseur, and it is the second of the series, entitled "The Age of Walnut," that we have now to consider.

Mr. Macquoid has in this volume given us an historical sketch of the variations in design of English furniture from the death of Oliver Cromwell in 1659 to the early part of the reign of George I., and his notes on the evolution of fashion in our chairs, tables, and cabinets during these sixty odd years are full of interest. As nearly every change is accompanied by an excellent illustration from a photograph of some representative specimen, there is no difficulty in following the author's remarks, which show evidence of close observation and careful deduction.

With regard to the use of walnut wood in preference to oak by our native joiners and cabinet makers, Mr. Macquoid observes that for some time previous to the Restoration walnut had been adopted as a light wood suitable to carry the silks and satins which had become part and parcel of the more comfortable and luxurious furniture used by the Court and the more opulent of our merchants. "A vast number of these trees had been planted during Elizabeth's reign, and their timber had by the middle of the seventeenth century attained maturity."

The new style that commenced in England about this period "was particularly suitable for the employment of walnut, as twists and curves, when on the cross grain, were less liable to chip in this wood than in the more porous oak; and although the general construction and lining of cabinets and small furniture continued to be made of oak, the outer surfaces were veneered with walnut with applied mouldings worked in the same wood. In chairs the lightness derived from walnut was at once appreciated,

but our ancestors by the end of the century had discovered its liability to decay by worms, and welcomed the new substitute provided in mahogany." The first chairs of walnut described and illustrated have straight-turned legs, stretchers and backs with spirally-turned rails, and also some with caned seats and backs. Others have a broad band of carved wood connecting the front legs, and also richly carved crestings, in which the well-known device of two cherubs supporting a crown appears to be the favourite design.

The exact date of the introduction of spiral turning into England has been a debateable point between authorities on woodwork. Mr. Litchfield in his *Illustrated History of Furniture* considers that it was brought over to this country by some of the Portuguese workmen who accompanied the followers of Catharine of Braganza, the new Queen of Charles II., and Mr. Frederick Robinson in his recently-published work on English furniture appears to agree with him, for he says, in speaking of this kind of ornamentation, "Neither can one fail to notice that the spiral-turned stretcher, which is one of their chief characteristics, is very frequent upon Portuguese furniture."

Mr. Macquoid quotes a letter written by Mary Verney in 1664, in which her correspondent is asked to obtain for her some furniture for "a drawing-roome"; and he also quotes from the reply to the letter "that no tolerable chairs can be found under seven shillings apiece."

All three authorities, therefore, agree as to the time when these spirally-turned legs and rails of chairs first appeared in England. The crown and cherubs appear to have been an ornament indicating the reaction from republican to monarchical ideas, and to have been prevalent at the time of the Restoration.

The curved leg which afterwards became less restrained, and later on developed into the kind

which we now term "cabriole," first made its appearance during the reign of Charles II., and was introduced from France and from Flanders, but it by no means displaced the straight-turned leg, which remained more or less in fashion for another half-century.

have seen the elaborately upholstered seats and bedsteads which remain to remind us of the luxurious furniture which was in use during the reign of Charles II., and both Evelyn and Pepys have given us some accounts of the large sums expended in the



WALNUT CHAIR

PROPERTY OF ROBERT W. J. RUSHBROOKE, ESQ.

As we turn over the fully-illustrated pages of the volume under review, we notice that the backs, crestings, and stretchers of chairs become handsomer and more elaborate, and "day-beds," which are chairs with elongated seats, having their backs adjustable to convenient angles by chains and racks, appear as a fresh variety of furniture.

Visitors to Hampton Court Palace, Knole House, and Holyrood Palace who are interested in the subject,

refurnishing of Hampton Court Palace for the new King's occupation.

Several examples of this furniture, and also the famous silver table, torchères, and mirror at Knole, are illustrated by Mr. Macquoid, and although they are now too well-known to be novelties, they appear in their proper place as old friends.

The dominating influence of Dutch design which came to us with the accession of William III, is fully



WALNUT INLAID CUPBOARD

PROPERTY OF SIR GEORGE DONALDSON

considered and illustrated, and one sees at a glance at the furniture of this period the source from which Thomas Chippendale obtained the inspiration for his earlier work, which we shall doubtless find represented in the "Age of Mahogany," the next volume of Mr. Macquoid's series. The introduction of Japanese lacquer work as ornamentation of English furniture is described and illustrated by some excellent examples of writing cabinets, linen chests, a double chest of drawers, and some chairs, and by way of giving as an authentic date for the invention in England of this kind of decoration, the author quotes the petition of one Edward Hurd, in 1692, for letters patent to be granted him for the protection of his process for fourteen years.

English marqueterie as applied to clock cases, tables, chests of drawers, and cabinets is also described, and Mr. Macquoid has given his readers some hints by which they can differentiate between native and foreign work.

To sum up a notice which space does not permit

us to extend, the volume before us contains no less than 223 good reproductions of photographs of specimens of furniture of this highly interesting period of English taste, while the large size of the full quarto page, if somewhat inconvenient for the ordinary bookcase, has the special advantage of doing full justice to the details of the designs. There are also fifteen coloured plates reproduced from very careful drawings by Mr. Shirley Slocombe, and although in some instances these fail to convey the mellowed appearance of marqueterie some two hundred years old, several of the plates are remarkably faithful to the kind of furniture represented.

When the four parts of Mr. Macquoid's sumptuous work are completed, the collector and purchaser will have a valuable reference album by which to identify a specimen, the age of which he is desirous of ascertaining, and both author and publishers (Messrs. Lawrence and Bullen) are to be congratulated upon its careful production.



WALNUT TURNED CHAIR

PROPERTY OF A. L. RADFORD, ESQ.



A Remarkable Toft Dish

By Frank Freeth, M.A.

A REMARKABLE dish by Thomas Toft, the existence of which seems to have been hitherto unknown to writers on old English slipware, has recently made its appearance among the exhibits in the Grosvenor Museum, Chester. By the kind permission of the Council of the Chester and North Wales Archæological and Historic Society I am able to give the readers of The Connoisseur a description and illustration of this unique specimen.

A prefatory word or two about those seventeenth century dishes, which "show the native style of English pottery of the period to perfection," will clear the way to the better understanding of the peculiarities of the one in question; and for this purpose I do not think I can do better than quote a short explanatory extract from Professor Church's English Earthenware. "These dishes," he writes, "are usually about 17 ins. or 18 ins. across, and nearly 3 ins. deep. They are of common red clay, with a wash of pipeclay on the inner surface. Upon this white ground the larger features of the decoration and some of the smaller details were laid in red slip (i.e., clay diluted with water into a creamy state); a darker red or reddishbrown slip was also introduced, especially for the outlines of the ornament, while dots of white slip were freely superposed in many parts of the design. The whole was glazed with lead, and so a yellowish hue was given to the pipeclay ground and ornaments. They were obviously made for ornament rather than use." Of this type is the Chester Museum dish, which has every appearance of belonging to the period denoted by the date (1671) upon it, and of being the genuine work of Thomas Toft, whose name it bears, so far as one can judge by comparing it with the other marked specimens purporting to come from that potter's hands. There is the further corroboration of external evidence. A label attached to it states that "it has been presented to the museum by Miss Mary Shaw, a descendant of Thomas Toft," thereby suggesting that it has been handed down in the family from generation to generation. I have had no opportunity of verifying that statement by reference to any genealogical table of that lady's ancestors, but I have no doubt the museum authorities are thoroughly satisfied that her claims to kinship with the old potter are well-founded.

The illustration speaks for itself, and, renders it unnecessary for me to describe at length the details of the design. I shall confine myself, therefore, to remarking upon the salient features of interest that the dish seems to me to offer. These are, briefly:—
(1) Its unusual size; (2) its early date; (3) its elaborate and artistic design; (4) the peculiar letters and position of the maker's name; (5) the curious spelling of the names of the people for whom it was made.

As to size, it is by far the largest dish of the kind known, measuring no less than 22 ins. in diameter, or 4 ins. more than any specimen mentioned in any Pottery book that I have ever seen. The smallest one with Thomas Toft's name on it, is, I believe, that illustrated in Hodgkin's Early English Pottery (No. 157), which measures only 13 ins. across. The figure on that dish has on each side of the head the initials R.W., which might possibly stand for "King William," although W.R. is the usual order of the letters. Those dishes and plates with "William III." alone on were made after the death of his consort, Queen Mary, which took place in 1694. During her lifetime they were both portrayed together. I have an unmarked Toft dish with both figures upon it, and the words "God bless K. W. and Q. M." If William III. be intended, though my doubts are increased by the fact that the crown and ermine which usually designate Kings and Queens are wanting, it would be a production of nearly a quarter of a century later than the Chester Museum dish. This brings me to the chronological question. With the exception of three Staffordshire slipware dishes, the credentials of which are by no means above suspicion, this dish

bears upon it the earliest date of any known, as far as I can find. Two of the three referred to, which purport to have an earlier date, are alleged to have been made by Thomas Toft, and the other by Thomas Sans. The evidence for the existence of one of the Thomas Toft dishes begins and ends, I believe, with

seen" by some one, without a hint as to who the person was who saw it or said he saw it. That person may easily have been mistaken in some way or other. Either his memory may have been at fault, or he may have been imposed upon by a counterfeit; for it is by no means difficult to produce a good imitation of



Solon's statement in *The Art of the Old English Potter*, which I quote verbatim:—"One of his (i.e., Thomas Toft's) dishes," he writes, "has been seen in a cottage at Hanley, bearing, besides his name written in slip on the face, this inscription scratched in at the back, 'Thomas Toft Tinkers Clough I made it. 166—'" (the last figure either left out or obliterated). It should be noted that Solon does not say he has seen it himself, but uses the vague expression, "it has been

these rough old slip-ware dishes. I have myself seen imitations which might easily deceive the practised eye of a connoisseur. However, on the strength of Solon's statement, as it would appear, Hodgkin has included it in the list of slip-decorated ware in his book (No. 43), merely adding that it is "mentioned by M. Solon as having been seen in a cottage at Hanley." It is evident that Hodgkin had faith in the Tinker's Clough dish; for commenting upon it he

remarks that it is "the only one dated piece of Thomas Toft which seems to be known," thereby showing plainly that he knew nothing about the Chester Museum dish, which makes at least a second, assuming the other one not to be apocryphal, and may after all be itself "the only one dated piece," or at any rate the only one which is supported by evidence that is practically irrefragable. It certainly is the only one in existence that I can trace which can be definitely pointed to in any public or private collection. Tinker's Clough, it may be observed en passant, is the name of the lane between Shelton and Wedgwood's Etruria, where Thomas Toft had his works.

The existence of the two other slipware dishes rests solely and entirely upon the authority of Simeon Shaw. One appears as No. 26 in Hodgkin's book, but no description of any decorative design upon it is attempted. All that we are told there is that it was "inscribed with maker's name, 'Thomas Sans,' and date, 1650, in rude letters of a different clay mentioned by Mr. Shaw." But even then he has overstated the case, for Shaw's actual words are :--"Two circular 20-in. dishes made in 1650 have Thomas Sans Thomas Toft in rude letters of different clay." He does not say that the date was "inscribed" upon them at all. Now Shaw himself is, as I have pointed out before now on other occasions, not an historian in whose statements implicit confidence can be placed. He admittedly derived most of the information for his History of the Staffordshire Potteries (published in 1829, or 179 years after these dishes were supposed to have been made) from the old "This volume," he people of the neighbourhood. says in the preface, "originated in the reminiscences of many aged persons who had witnessed the time and manner in which the art of pottery had attained much of its importance." There could have been no person alive in his time so aged as to have "witnessed" the making of dishes in 1650, for he would have to have been over 180 years old. Solon passes an apt criticism to the same effect. "The enumeration Shaw gives of the different improvements of Toft's contemporaries shows that the worthy historian of the Staffordshire potteries is not always to be relied upon. His information was negligently gathered, and appears to be based mainly on unreliable hearsay." All reference to the alleged Thomas Toft dish of 1650 is omitted by Hodgkin, though why he should have accepted the Sans dish and rejected the Toft one I do not understand. It would surely have been more logical on his part to accept both or reject both. In my opinion, the reasonable conclusion to arrive at is that the two dishes, at any rate so far as the date is concerned, existed only in the imagination of the

irresponsible person who told Shaw about them, There is a haphazard ring, too, about 1650, the year to which both of them are curiously enough assigned. One can easily imagine the person vaguely saving. "I fancy I have heard of two dishes made by Thomas Toft and Thomas Sans about the middle of the seventeenth century," and Shaw noting them down in his careless way as made in 1650 exactly. The matter is, moreover, of importance in determining the question whether the generic name of "Toft" was given to the whole class of dish, because he was the originator and first maker of them, as would appear to me to be the case, or whether, as Solon opines, because he was the most prolific maker. "The huge platters Thomas Toft has signed," he writes, "are so numerous" (he enumerates nine) "that the generic name of Toft dishes has been accepted for all the slip-decorated ones made in his time." With the new light thrown upon the subject by the Chester Museum dish, this is a view he may be inclined to re-consider; for, if the three dishes are to be accounted spurious, or even only inaccurate in respect of date alone, that dish can claim to be the earliest specimen not only of Thomas Toft's own work, but also of Staffordshire slipware dishes generally. That being so, it is extraordinary that the design upon it should be of such an elaborate nature, and so successfully executed. Looking through the whole list of such dishes, I can find nothing quite so ambitious in the way of art attempted on any other. In the centre is the royal coat-of-arms surrounded by the garter and motto of the order, with lion and unicorn as supporters. Above is a crown with initials C. R., which, as the date 1671 below denotes, plainly signifies King Charles II., while over all figures a lion passant. Conventional scrolls fill in the intervening spaces. Around all is the usual trelliswork rim. It will be noticed that Thomas Toft's name is slip-written in small letters on the inside directly under the motto of the royal arms, "Dieu et mon droit." Both the letters and their position are quite exceptional. On every other dish that I have seen the name when inscribed occurs on the border at the bottom, and then in large capital letters. The use of such large letters was no doubt precluded here by the exigencies of space, to the regret of the potter himself, it would seem; for directly he finds a little space to spare at the end, he straightway finishes up with a capital FT, thereby making the two initial small t's look all the more ridiculous. The same want of space has crowded out the T at the end of "droit." In all probability he originally intended to put his name in the usual place and letters on the border; and it was only an afterthought on his part to surrender that position of

honour for the names of those into whose possession the dish was to pass. In that dilemma he may well have determined to squeeze it in somewhere; and finding no room except in close contact with the Royal emblems he may have wished to express a proper sense of humility by omitting to use capitals for the initial letters, and by putting it in as unobtrusively as possible. To my mind there seems an air of apology combined with a pardonable pride at having produced such a fine work. Whatever his motives were, he has not been able to steer clear of orthographical pitfalls. He has adopted the usual phonetic spelling common to the early potters, whose literary attainments must have been of a most rudimentary "Elesabath" for "Elizabeth," when character. judged by the ordinary standard, passes muster pretty well: but "Filep" for "Philip" is somewhat of an outrage even for them. What the surname really was that "Heves" stands for is open to some little doubt. It may have been "Eves," the aspirate being gratuitously added, as it is on a Leeds jug that I have, upon which "Oakes" is spelt "Hokes;" but much more probably it represents "Hughes," for the V is the same letter as the last one in "Dieu" and not uncommonly did duty both for itself and U. One can well imagine an illiterate potter, such as Toft must have been, scratching his head in wonderment as how to spell such a puzzling name and arriving by a process of bucolic reasoning at the phonetic form "Heues," without the idea ever occurring to him to ask what was the right way.

There is this one more point to be considered. What was the occasion for which the dish was made? I have no doubt it was made to commemorate the

wedding of Philip and Elizabeth Hughes in 1671. That such "Marriage Dishes" were made about that period is proved by a large English Delft one that I have in my collection, showing a man and woman standing side by side in the centre of a landscape, and

bearing the inscription: Mrs. H., Mr. H., F. B. 1685. were no doubt the initials of the lady's maiden name, e.g., "Frances Brown" There can be no allusion to any event of special importance in the history of the British race or in the life of Charles II., for historians do not record any such occurrence in that year. How, then, is the use of such a design to be accounted for in connection with a marriage? The object may well have been to convey the notion that the two good people were loyal subjects, or to serve as a reminder of their duty to remain faithful to their Sovereign all the days of their wedded life. It must be remembered that most of the designs on Toft ware dishes-and especially on those made by Thomas Toft himselfdealt with Royalty. Portraits, or rather grotesque representations, of the reigning Sovereign or Sovereigns, such as Charles II., William and Mary, or William III. alone, frequently form the subject of the decoration. The reason may be found in the fact that the Restoration of the Monarchy in 1660 gave an impetus to the display of the outward and visible signs of loyal enthusiasm. Again, it must not be forgotten that these dishes were ornamental and intended to occupy a conspicuous place in the homes of loyal citizens, just as the oleographs of the King and Queen, that one so often sees in country cottages, are made for the purpose in the present day. The same idea has remained; but the form of its expression has changed.







DUKE OF WELLINGTON AND HODGE BY HENRY ALKEN



New Leaves in Turner's Life

By T. Bolt

THE unearthing of any unheard-of Turner drawings must be interesting, but those reproduced on these pages have a double interest, for besides throwing fresh light upon a little-known period of the artist's life, they apparently supply us with the only known examples of his lithographic work. there seems little reason to doubt, their authenticity be generally admitted, Mr. Frederick Izant, of Redhill, must be warmly congratulated. An indefatigable seeker for unknown works from Turner's hands, he has long believed that there must be Turner lithographs in existence, and has long sought for them. Now his persistence has been rewarded, and we are given some missing pages from the artist's biography. We have evidence that he paid a visit to Scotland, of which, until now, his biographers have been ignorant.

We see him working in a new medium and in a new pose—as an illustrator of a striking event which came under his observation.

It will be remembered that during sixty years there were only four Royal Academy exhibitions at which Turner was not represented. The hiatus in 1805 is attributed to his necessity for doing work that was immediately remunerative. His biographers suggest that in 1821 the break was due to a pause in his career as a painter, when a new conception of his art was taking possession of his mind. His last failure to exhibit, in 1848, is naturally supposed to have been the result of declining health and powers, but the absence of an academy picture in 1824 is less satisfactorily accounted for. The *Rivers of England* was issued in this year, but it is improbable that this took much of



VIEW OF THE GREAT FIRE IN THE PARLIAMENT SQUARE, EDINBURGH, TAKEN ON THE NIGHT OF THE 16TH OF NOVEMBER, 1824

the artist's time. It is vaguely stated that "he seems to have been much occupied at this time of his life in drawing for the engravers," but none seems to know what or where he drew.

These newly-discovered prints and sketches do not account for his not exhibiting in 1824, for they were produced in the latter part of the year, but they seem to supply us with some of the many missing pages in the taciturn genius's life. And these pages are more interesting than many that have already appeared. During that year Turner apparently paid a hitherto unsuspected visit to Scotland, and drew upon the stone his impressions of one of the most disastrous fires

Turner always showed keen interest in new inventions that were in any way connected with his art—the attention he gave to etching and mezzotint, and in later years to photography, is well known—and he lived right through the great lithographic period. This process, invented by Aloys Senefelder towards the end of the eighteenth century, was quickly taken up and developed by French artists. It was introduced into England, and Stothard, Westall, Prout, Bonington, Francia, Harding, and other contemporaries of Turner used it. Turner himself possessed a copy of Senefelder's book *The Art of Lithography*. It would surely have been extraordinary if he made no trial of



VIEW OF THE GREAT FIRE OF EDINBURGH, TAKEN ON THE 16TH DAY OF NOVEMBER, 1824

that Scotland has known. Were this told of any other famous man of such a recent time it might well be received with incredulity. It is difficult to suppose that one so well known could disappear for months without leaving any record of his whereabouts, or that he should see the greatest fire of the decade and translate it into black and white through a medium new to him without telling any of his friends of his experience. But the reticence of Turner makes it appear not only possible, but highly probable, and beyond this there are further facts to support the idea that he was likely to have at least experimented with lithography. As many other collectors have doubtless done, Mr. Izant says he has long wondered at being unable to find any lithographic work by the artist, for

such a recognised method of reproduction? Taking this evidence into consideration, it is not surprising that these lithographs should have been discovered. The surprise is that they should for so long have remained unknown.

Two of the lithographs in this find show the progress of the great fire of Edinburgh of November, 1824, and two others show the crumbling, desolate ruins of buildings left by the flames. This fire, or rather series of fires, for it died down and then broke out again in the most unaccountable fashion, raged for three days in the centre of the old town. The buildings were so lofty, many of them being eleven storeys in height, that with the primitive means at their command the firemen were practically helpless,

New Leaves in Turner's Life

and the fire blazed so furiously that the awestruck townspeople called it a "judgment." Several were killed, and hundreds of families were rendered homeless. There were the inevitable scenes of confusion, and the dragoons were on duty the whole time keeping order among the terror-stricken people. sparks fell so thickly that the townsmen called them "red snow." Turner has left several drawings which show his interest in fires, and such scenes as these would have irresistibly attracted the artist, ever eager for fresh impressions. That he was an eye-witness of them there can be little doubt. See how the fiery brilliance, the falling buildings dimly seen through dense volumes of smoke, the terror and confusion of the midnight blaze in Parliament Square, have been translated into black and white. It is all done in the Turner manner. Who else could thus have seen and rendered the roaring, glowing masses of flame, the reflected light from buildings and windows, the struggling firemen, and the frenzied attempts of the people to snatch valuables from the path of the resistless fire? Compare this lithograph with the description given in the Edinburgh Evening Courant of the 18th of November. "Parliament Square and St. Giles' resounded with awful echoes," writes an eye-witness. "The flames spread resistlessly. The roof of the adjoining house on the east side of the square first appeared in flame, and the fire afterwards broke out in the angle towards the square from the windows and shop doors. From these it ascended in one continuous blaze up the front of the building, and all the eastern side of the square presented one huge burning



CON'S CLOSE, 17TH NOV., 1824



IN THE OLD ASSEMBLY CLOSE, 17TH NOV., 1824

tower, the beams crashing and falling inwards, and every opening and window pouring forth flame. The scene was now awfully grand, and could we have divested ourselves of the thoughts of the losses and hardships and ruin which attended the progress of the conflagration we could not have been placed in

> a situation where we could have derived such a portion of sublime enjoyment. The whole horizon was completely enveloped in lurid flame."

> It seems scarcely possible that this lithograph could have been produced by any but an eye-witness, and that that eye-witness could have been any but Turner.

> The second plate shows the fire burning on the morning of the 16th of November. Here, though the scene is perhaps less striking, it is thoroughly Turner-like in composition and treatment. In the cold light of the morning, admirably rendered, there is little of the wild turmoil that marks the scene in Parliament Square. The dragoons keep order without any difficulty, the sailors carrying off baggage, and

the woman with her child seem resigned to their misfortune. There is a crowd of well-dressed sightseers wearing high hats and poke bonnets. All this agrees with the written description of eve-witnesses. The force of the first fire had spent itself, and the firemen were gaining the upper hand that The outmorning. break in Parliament Square came afterwards, and took the town by surprise.

As additional evidence in support of the assertion that these were the work of the great landscape artist, two points may be noted. The first is that they were produced with a rapidity that few but Turner could equal. Apart from the internal evidence such as the faithfulness with which the movements of the crowds are depicted, there is on one of them the statement that it was published on November 18th, at the same time that the printed description appeared, and while the ruins were still smoking! The modern press with all its haste can scarcely beat this. The second point is that the lofty indifference to topographical accuracy shown is quite in Turner's style. For instance, in the Parliament

Square print, the street from which the view is taken has been widened, and the buildings set back for the sake of effect.

If there be any difficulty in accepting these as Turner's work, it would be on account of the



REMNANT OF THE GREAT GABLE, THE HIGHEST IN EDINBURGH, FROM THE COWGATE AT ONE O'CLOCK OF SATURDAY, 20TH NOVEMBER, 1824

inscriptions beneath them, which run: "W-Turner de Lond. Delt. et fecit." In his early days Turner had been known as "W. Turner of London," to distinguish him from W. Turner, the landscape artist, of Oxford: but he had dropped this title for the full J. M. W. Turner more than twenty years before the Edinburgh Fire. Mr. Izant thinks from the style and irregularity of the letters that this name was added to the print by Turner himself. It does not at first sight appear likely that he would do such a thing. None could accuse the artist of being over-diffident, and if he did not want his lithographic work known, such a form of signature would have been no disguise. But there is a possible explanation, one that we should like to believe true, which would reflect much credit upon the strange taciturn artist. The suffering endured by the poor people whose homes had been destroyed was very great. and many charitable efforts were made on their behalf. Mr. Robert Chambers wrote an account of The Most Remarkable Fires in Edinburgh, and the proceeds of the sale of this booklet were handed over for the benefit of

the sufferers. A series of plates illustrating the effects of the great fire were also issued and sold on their behalf, and, as will be seen later, it is highly probable that Turner was responsible for these plates. Is it not possible that Turner also



LOCH LEVEN AND CASTLE, AUG. 25TH, 1824, KINROSSHIRE



BELACHRANBO, OR PASS OF THE CATTLE UP BEN VENUE, SEPT. 5TH, 1824



PREPARATIONS FOR PULLING DOWN THE GREAT GABLE, FRIDAY EVENING, 19TH NOVEMBER, 1824

drew these lithographs, which were sold at eighteenpence each, for the same charitable object, and was not anxious to be known to the general run of people as a benefactor? It seems unlikely. Yet that strange man was occasionally generous enough, and it would be a pleasing explanation of the difficulty. Failing this, we may assume that, in the great haste to produce the plates, some assistant made a blunder.

So much for the prints in this find which bear Turner's name. The four other reproductions of fire scenes are taken from a book of plates (two in lithography and six etchings) entitled, Eight engravings of the Ruins occasioned by the great Fires in Edinburgh on the 15th, 16th, and 17th of November, 1824, which was "published for the benefit of the sufferers by A. Constable & Co., Edinburgh." Although these do not bear Turner's name, the striking resemblance of the two lithographs to his known work in the treatment of ruined timbers and masonry, and the hand-writing, which, with the grim words, "spot where three men were crushed to death," records the "human" note that the artist loved to sound, leave room for very little doubt that he was responsible for them. In the Old Assembly Close the overhanging wreckage that may fall at any moment is drawn with all his strength and fidelity.

Look, too, at the curves of the ropes and chains in the etched view of the preparations for pulling down the great gable, and note how they bring the detached masses of masonry together. In the sketch of the remnant of the great gable as seen from the Cowgate, its soaring height and insecurity create a feeling of suspense. One expects to see the lofty ruin sway and crash down. The style, the handwriting, and the fact that the two views of the actual fire supply us with a clue to his whereabouts, make it well nigh impossible to believe that the work can be from the hand of any but Turner.

As additional proof that Turner was in Scotland during 1824, the same collector submits with these prints the two accompanying sketches by that artist, made in pencil and monochrome. The first is entitled, Loch Leven and Castle, and dated August 25th, 1824; the second, Belachranbo, or Pass of the Cattle up Ben Venue, dated September 5th, 1824. Here again, although there is no signature, style and handwriting leave little doubt that the mystery as to the great artist's whereabouts in the latter part of the year 1824 has now been solved.

This visit may have been connected with the preparation of drawings for Scott's *Provincial Antiquities* of Scotland, published in 1826.

Argentan Lace

By M. Jourdain

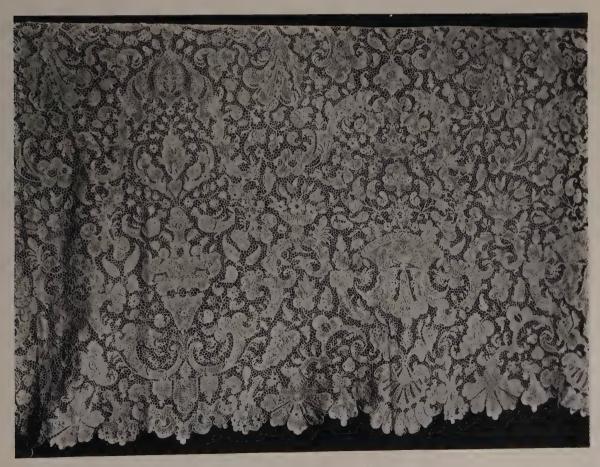
OF all the Point de France centres, Alençon, with its neighbour Argentan (the two towns are separated by some ten miles) produced the most brilliant and the most permanent results; and at Argentan, which has been mentioned in 1664 as having long learned the art of imitating Points de Venise, a bureau for the manufactures of Points de France was established at the same time as the bureau at Alençon. Early "Argentan" no doubt produced point of the same type as that of Alençon, and the two laces only began to be distinguished when Alençon adopted the réseau ground.

"Argentan" is the term given to lace (whether made at Alençon or Argentan) with large bride ground, which consists of a sixsided mesh, worked over with button-hole stitches. "It was always printed on the parchment pattern, and the upper angle of the hexagon was pricked; * the average side of a diagonal taken from angle to angle, in a so-called Argentan hexagon, was about one-sixth of an inch, and each side of the hexagon was about one-tenth of an inch. An idea of the minuteness of the work can be formed from the fact that a side of a hexagon would be overcast with some nine or ten button-hole stitches."

In other details, the workmanship of the laces styled Alençon and Argentan is identical; the large bride ground, however, could support a flower bolder and larger in pattern, in higher relief and heavier, than the réseau ground.

Peuchet writes in the late eighteenth century that the bride ground of Argentan was preferred in France, and that the workmanship of Argentan was superior to that of Alençon: "Elles ont de beaux dessins pour le fond, et pour la regularité des yeux, de la bride et du réseau." He adds that lace was sent from Alençon to Argentan to have the "modes" made and also the "fond" and the bride ground.

* History of Lace. Mrs. Palliser.



POINT DE FRANCE

IN THE POSSESSION OF MR. CHRISTIE MILLER

"The two towns had communications as frequent as those which passed between Alençon and the little village of Vimoutier, eighteen miles distant, where one workman in particular produced what is known as the true Alençon lace." * As Peuchet writes, the "fabricants" of Alençon † could have the "fond" and the "bride bouclée" made by the workwoman employed by the "fabricants" of Argentan. At Alençon all the varieties of bride and réseau were made, while at Argentan a speciality was made of the bride ground.‡

PIECE OF ARGENTAN (ENLARGED) SHOWING "TOILÉ," "CORDONNET," AND "MESH"

The bride picotée—a survival of the early Venetian teaching—was also a speciality in Argentan point. It consists of the hexagonal buttonholed bride, ornamented with three or four picots. The secret of making it was entirely lost by 1869.\$

Towards the beginning of the eighteenth century, when the manufacture had fallen into decay, it was raised in 1708 by one Sieur Mathieu Guyard, a merchant mercer, who states that "his ancestors and himself had more than one hundred and twenty years been occupied in fabricating black silk and white thread lace in the environs of Paris."

In 1729, Monthulay, another manufacturer, presented the contrôleur général, M. Lepeltier des Forts, with a piece of point without any raised



ARGENTAN MESH (ENLARGED)

work, representing the contrôleur's arms ¶—a novel departure in the fabric. It will be seen that specimens of Argentan belong entirely to the Louis XV and Louis XVI. period. The fabric was checked by the Revolution, and died out, after a short revival in 1810. In 1858 Argentan point had become rare, and the introduction of

^{*} A. S. Cole.

^{† &}quot;On vient même d'Alençon faire faire des brides et des fonds à Argentan et on y achève des modes."

[‡] Les trois sortes de brides comme champ sont exécutées dans les deux fabriques, et les points ont été et sont encore faits par les mêmes procédés de fabrication, et avec les mêmes matierès textiles."—Histoire du Point d'Alençon.

[§] In January, 1874, with the assistance of the Mayor, M. Lefébure made a search in the greniers of the Hôtel Dieu, and discovered three specimens of point d'Argentan in progress on the parchment patterns. "One was of bold pattern with

the 'grande bride' ground, evidently a man's ruffle; the other had the barette or bride ground of point de France; the third picotée, showing that the three descriptions of lace were made contemporaneously at 'Argentan."—History of Lace. Mrs. Palliser.

^{||} History of Lace. Mrs. Palliser. || Histoire du Point d'Alençon.

cotton, about 1830, instead of the linen thread from Lille, Mechlin and Nouvion, debased its quality.*

The design for Alençon and Argentan is identical, though its sequence is more easily studied in the more important manufacture of Alençon.

As M. Paul Lecroix has observed, France never failed to put her own stamp on whatever she adopted, thus making any fashion essentially French, even though she had only just borrowed it from Spain, England, Germany, or Italy.

This is especially true of French needlepoint lace, of which the technicalities and design were borrowed en bloc from Italy. Gradually, however, the French taste superseded the Italian treatment, and produced a style which, no doubt, owed much of its perfection and consistency to the State patronage it enjoyed and to the position of artistic design in France, a fact which was noticed early in the eighteenth century by Bishop Berkeley. "How," he asks, "could France and Flanders have drawn so much money from other countries for figured silk, lace and tapestry, if they had not had their academies of design?"

During the Louis XIV. period, until the last fifteen years of the reign, Points de France were made with the bride ground, and to judge by the evidence of portraits, preserved in general the rolling scroll of Venetian rose-points. specimens, however, show a French influence in the composition of the design, a tendency which (as when expressed in textiles, or metal) led to a style of symmetrical composition, with fantastic shapes. A certain "architectural" arrangement, and the use of canopies, with scroll devices on either side of them, which Bérain uses, is certainly met with in lace. In an interesting specimen illustrated in Le Poinct de France, plate 3, two winged figures support a royal crown over the sun in splendour, the emblem of the Roi Soleil. In the edge the fleurs-de-lys alternates with a heart. An ornament in this piece consisting of two S's, addorsed, and surmounted by a miniature canopy, is of not uncommon occurrence, and also a somewhat grotesque cock. The King's monogram, the interlaced L's, and the flamme d'amour arising from two hearts, are also met with, a compliment of the royal manufacture to its royal patron.

Two very interesting specimens of Point de France are in the collection of Madame Porgès, and were exhibited at the Exposition Internationale of 1900 at Paris. The first, a fragment, has as central motif the sun in splendour surmounted by a dome, or domed-shaped canopy, flanked by two trophies of crossed swords and flags. Another piece in the same collection has a young man attired as an antique warrior, wearing a huge helmet with the double eagle as a crest. Above his head is the closed crown of a royal prince, supported by two angels. Above this crown, again, is a small Bacchus astride a wine-cask. The motif of two dolphins suggests that the piece represents the Dauphin, the son of Louis XIV. Two Indians, with the conventional kilt and upstanding crown of feathers, offer the warrior flowers. Below are the Dauphin's two sons, the Duc de Burgogne and the Duc d'Anjou, as young warriors, crowned by flying genii. The Dauphin treads upon a characteristic trophy of arms, cannon and standards.

In a Swiss collection there is a somewhat later piece, a square cravat end in the centre of which is a lady seated at an organ; beneath an ornate canopy various figures play various musical instruments—a lyre, a violin, a violoncello, castanets, while two figures sing, holding a music book. Light, fantastic, short scrolls fill up the ground. Two somewhat similar cravats in the Victoria and Albert Museum (Bolckow Bequest) have, among various motifs, a draped and scalloped canopy above the figure of a lady in full toilette, seated upon a bird with displayed plumage. Below her is a fantastic pedestal with balanced rococo and leafy shapes on each side of it; immediately above the flanking shapes are small figures in fancy costume. On the upper right and left of this central group is the half-figure of a lady with a cockatoo (in one piece) and the half-figure of a lady with a little dog under her arm (in the other). Below, to right and left of the large central group, is a smaller vertical group of a flower vase on stand with blossoms radiating from it, and beneath this is a gentleman playing a violoncello and a lady playing a lute (in one piece), and a spaniel (in the other). All these objects are held together by small bars or brides à picots.

In Venetian rose-point laces of the same period, probably owing to French influence, design was more frequently vertical and balanced upon either side of an imaginary central line. At the end of Louis XIV's reign lace, in cravats, ruffles and flounces was worn fuller † or in folds, a hanging

^{*} À partir de cette date (1830) les fabricants commençèrent à introduire le coton dans les fonds et le rempli.—Histoire du Point d'Alençon.

^{† &}quot;À la fin du règne de Louis XIV. les rabats ne se portaient plus à plat mais froncés sous le nom de cravates." (Lefébure.)

The Connoisseur

pattern, or one in which the arrangement of details is conspicuously vertical * was found more appropriate than horizontal arrangements of ornament which require to lie flat. This symmetrical tendency owes something to the personal taste of Louis XIV. Madame de Maintenon writes in one of her letters that the King was so fond of symmetry in his architecture that he would have people "perish in his symmetry;" for he caused his doors and windows to be constructed in pairs opposite to one another, "which gave everybody who lived in his palaces their death of cold from draughts."

A specimen of early Point de France of this period, where the vertical arrangement is most

basis, while treating the detail somewhat naturalistically.‡ Lace, which is largely influenced by contemporary textiles and embroidery, was not without its influence upon certain brocades and silks of the Louis XIV. period, where small trellisings and spots like the à jours so generally introduced in the larger pieces of lace, are met with. §

The réseau ground, introduced about 1700, naturally introduced a finer, more minute floral genre of design; and after suffering a severe check in the Revocation of the Edict of Nantes and the death of Louis XIV., a new style began to declare itself, associated with the reign of Louis XV.



ARGENTAN, THE UPPER FORTION BEING FILLED IN WITH THE "RÉSEAU ROSACÉ" GROUND, THE LOWER WITH THE "ARGENTAN" GROUND

noticeable, is No. 747-70 in the Victoria and Albert Museum, a tablier of needlepoint lace scalloped with patterns of pine-apples, flowers, leaves and conventional forms, upon a hexagonal ground of bride à picots. The lines of the flower are more broken and "cut up" than in the Italian designs, and the "convention" is clumsy. Another very early piece is 552, '68 of the same collection, a large scrolling design upon a hexagonal bride ground.

The former specimen shows a tendency, which later distinguishes French design,† to the planning of the lines of the design upon a conventional Here, as in furniture and decoration generally, the symmetrical tendency was overthrown, and oblique and slanted *motifs* were the fashion. The impoverishment of the kingdom towards the end of the reign had had its effect upon trade. Many manufactures had disappeared, and those remaining lost two-thirds of their custom. A

^{*} This vertical arrangement may be noticed in certain French portraits, as, for example, in the point lace in the portrait of the Duchesse de Nemours, by Hyacinthe Rigaud.

[†] In contrast to Italian work, conventional except when under French influence both in the basis of the design, and in treatment of ornament, and to Flemish work, naturalistic in both.

[‡] In French brocades of the seventeenth century the shapes of the flowers and leaves are more detached from one another and distinctly depicted than those of contemporary Italian patterns.

distinctly depicted than those of contemporary Italian patterns. § "In a piece of satin and coloured silk brocade, period Louis XIV., French, late seventeenth century, the bands forming the ogees are broad and elaborated with small trellisings and spots, which lace fanciers will recognise as being very similar to the à-jours so frequently introduced into the large point de France, point d'Alençon, and point d'Argentan of the later years of the seventeenth and earlier years of the eighteenth centuries. A greater variety of effects arising from this characteristically French adaptation of lace devices is given in the embellishment of the leaves and flowers of a piece of olive-green satin damask woven in white silk."—Ornament in European Silks, p. 140. A. S. Cole.

more simple and saleable genre of lace was substituted for the important pieces of Louis XIV.'s reign. As the design became thinner the réseau ground filled up its deficiencies, while to give it "interest" enclosures of a finer ground were introduced and à jours filled with light and open patterns.

The floral patterns of the period no doubt result from the fact that French designers had from very early times peculiar encouragement to draw and paint from plant forms of great variety, which were cultivated in public gardens. French textile patterns of the seventeenth century are full of effects derived from a close adherence to natural

are two flags and two Tribune's fasces; and an example where a trophy of flags depends from a central ornament. In a specimen in a private collection cannons and flags are skilfully combined with floral ornament.

Certain exotic features and "chinoiseries" are to be noted in lace as in the decoration of the late seventeenth and early eighteenth century. * The appearance of Indian figures in lace is a curious reflection of the taste of the time. Such figures invariably show the odd kilt-like skirt reaching to the knees, and on the head circlet of upstanding feathers of the conventional savage of the period; sometimes a hunting implement is slung across



FLOUNCE OF ARGENTAN, IN THE POSSESSION OF MRS. FINCH

forms, the expression of which pervades their art in a more lively and dainty manner than in the corresponding Italian patterns. Yet another motif, introduced into lace from textiles, is the Louis XV. wavy riband pattern generally enclosing a rich variety of grounds. The twining ribbon patterns, encircling flowers within their spiral volutions were amongst the most popular products of the Lyons factories at the close of the seventeenth century. Tocqué's portrait of Marie Leczinska (1740) shows that a pattern of sprays of flowers entwined in a double serpentine ribbon or ribbonlike convolution, was fashionable at that date.

The ribbon motif can be seen in the illustrated examples in its usual form of undulating lines, dividing the ground into oval compartments, from which a spray or flower springs. The introduction of military "trophies" can be seen in another, which shows a tree hung with a shield behind which

the shoulder. Other figures of a pseudo-Oriental character are also to be found—a pendant to the taste which demanded negro attendants, Oriental lacquer plaques inlaid upon furniture, and Indian gods in the boudoirs.

In textiles, design towards the latter part of the eighteenth century became † still more simplified.‡ Alternating straight stripes and bands running vertically up and down the pattern are mingled with small bunches of flowers, sometimes with tiny detached sprays and spots. C'est le ligne These straight stripes, droite qui domine! § which appeared towards the last year of Louis XVI.,

^{*} The influence of Chinese decoration upon porcelain and goldsmiths' work died out somewhat earlier. A vast quantity of plate was decorated in the Chinese manner in the years 1682-84, and a few pieces are found up to 1690.

Ornamental texile fabrics. M. Dupont-Auberville. 1 "Nos moeurs commencent à s'épurer, le luxe tombe."—
Cabinet des Modes, 5 Novembre, 1790.

§ Rouaix. Les Styles.

were retained during the Republic and the Consulate. It is interesting to note that the output of examples of this type coincides in point of time with the period when the finances of France were suffering considerably from the extravagances both of the Government and of individuals during the reigns of Louis XIV. and XV.* Lace follows closely the developements of textiles.

In lace, instead of wreaths, ribands, or festoons undulating from one side of the border to another, we have a stiff rectilinear border of purely conventional design, the reflection of the dominant straight line of decoration. † In textiles also, as in lace, semées became more widely separated.

In lace, under Louis XVI., it became the fashion to multiply the number of flounces to dresses and to gather them into pleats, so that ornamental motifs, more or less broken up or partially concealed by the pleats, lost their significance and flow. The general ornamental effect of the lace of the period

depended upon the orderly repetition and arrangement of the same details over and over again. The spaces between the motifs widened more and more, until the design deteriorated into semées of small devices, detached flowers, pois, larmes, fleurons, rosettes. The design usually only ran along the edge of a piece of lace, the upper portion was réseau, little disguised. The réseau was all-important; there was only "sur les bords de la dentelle quelque chose sans caractère et sans art qui avait le prétention d'être du dessin. Deux ou trois semblants de feuilles se détachent d'un semblant de tige grossierèment dessiné, portant à son extremité un semblant de fleur, et c'était tout." I

The prevalent fashion in costume of the period did not exact such ornamental elaboration of laces as had distinguished even the preceding reign.§

been cast.

* Ornament in European Silks. A. S. Cole.

An illustration of the diminishing use of lace, is a portrait by Drouais, of Turgot (1778), showing but a small ruffle or edging to his shirt front, instead of the full folds of a deep cravat. A characteristic specimen of Louis XVI. lace is 1235, 1888, of the Victoria and Albert Museum, with its Louis XVI. knots, its semées and the thin appearance of the design and its straight edge. No. 1588—'72 shows a réseau of thick threads, which was a deteriorated substitute for, and of later date than the small hexagonal brides ground. A great deal of lace of this date is straight-edged and shows two grounds, the finer réseau as a border and a coarser variety for the upper portion, covered with a very simple design or semé.

The minute picots on the cordonnets of the little sprays of flowers and ornament of the lace of this period should be noticed. The sharp, thin appearance of the work is chiefly due to the use

> of fine horsehair used as the foundation line of the cordonnet of every ornament, upon which the fine threads have In earlier Alencon the horsehair was used along the border of the piece only.

> The Empire style follows with its decided phase of heavy classicalism. || At first the small semées was used, but instead of the rose and tulip leaves. laurel and olive leaves were substituted. In lace, Roman emblems and attributes were introduced; and the Napoleonic bee appears on some pieces of Alençon specially made for Marie Louise. A triangular piece of Brussels vrai réseau of this set with bees of Alençon point is shown in the illustration. Large spaces of réseau with semées and a straight-edged border continued in fashion.

In the Porgès collection are one or two Empire pieces showing coats-ofarms, garlands and draperies held up by cords and tassels, and the foliage of the oak and laurel ornament, the lace destined for the wives of the chevaliers of the Legion of Honour.

The laces of the Restoration are heavy and tasteless.

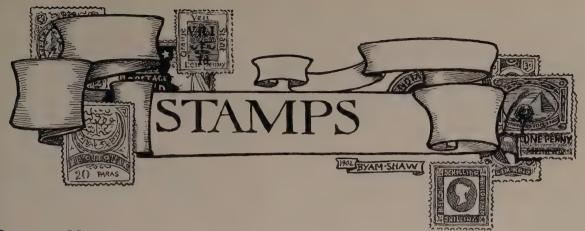
ARGENTAN LAPPET (LOUIS XVI.)

[†] The straight line in furniture was the result of the revival of "classic" taste and imitation of classic models.

[‡] Compare the last lace bill of Madame du Barry, 1773:—"Une paire de barbes plattes longues de 3/4 en blonde fine à fleurs fond d'Alençon. Une blonde grande hauteur à bouquets détachés et à bordure riche. 6 au de blonde de grande hauteur façon d'Alençon à coquilles à mille poix."

[§] According to Wraxall (Memoirs ed. 1815, 1, 138), the total abolition of buckles and ruffles was not made till the era of Jacobinism and of equality in 1793 and 1794. Sir P. J. Clerk, though a strong Whig, wore "very rich laced ruffles" as late as 1781.

Napoleon is represented in a specimen of Mechlin of this period in the costume of a Roman Emperor.



Stamp Notes

Undoubtedly the philatelic event of the month has been the advent of the special series of stamps issued in commemoration of the Olympic Games in the Stadium at Athens. This is the second set issued for this purpose, for, as will be remembered, the celebration of the Games in 1896 was also honoured by a special set of 12 values, from I lepton to 10 drachmai. The classic devices of these stamps are well considered and are very interesting, while the colours and printing are in the best of taste. The series consist of the following values and designs:—

I and 2 lepta, a discus-thrower, from a coin of Cos, fifth century. The figure of the athlete is standing with the discus poised ready for the throw



50 lepta stamps Atlas, having changed places with Heracles, is supporting the heavens, which are portrayed by eight stars and a moon. The 25 lepta shows the wrestling match of Heracles and Antaios. The 30 lepta, perhaps one of the most beautiful of the series, depicts two wrestlers, from a group of statuary at Florence, with a view of the Acropolis in the distance. The 40 lepta represents Victory holding











beside a tripod, which, however, looks strongly like a wicket. We may therefore have this stamp one of these days described as "Ancient Cricket." The 3 and 5 lepta depicts a jumper holding the jumping weights in his hands. This design is copied from a discus in the British Museum. The 10 lepta represents Victory with Caduceus in her hands, from a coin of Terina, fourth century. On the 20 and

a cock, typical of cock-fighting. The 1, 2, and 3 drachmai shows a group of runners from a Panathenaic vase, and the 5 drachmai the victor of the torch race offering a sacrifice in honour of his triumph.

Each stamp bears the words Olympic Games and Athens, 1906, in Greek characters.

They are engraved in *taille-douce*, and are printed by Messrs. Perkins, Bacon & Co.















The colours are as follows:-

1	lepton.	brown, Discus-thrower.	30 lepta.	violet, Wrestlers.
	lepta,	grey, ,, ,,	40 ,,	brown, Victory.
3	11	orange, Jumper.	50 ,,	purple brown, Atlas as
5	11	green, "	Heracles.	
10	22	rose, Victory.	1 drachm	na, grey, Runners.
20	2.2	plum, Atlas and Hera-	2 drachn	nai, carmine, ,,
		cles.	3 ,,	lemon, ,,
25	**	ultramarine, Heracles	5 ,,	blue, Victor of
		and Antaios.		Torch race.

All these stamps are on the Greek paper water-marked crown and ET, and are perforated $13\frac{1}{2}$.

Siam, a country that has always boasted very artistic stamps, has just issued a new series well fitted to rank with the older issues. The engraving in *tailledouce* and the colours chosen alike reflect great credit





on the engravers. The design consists of a medallion portrait of King Chulalongkorn supported by two native children, under which is a view of the city of Bangkok, showing the great pagoda. At the top of the stamp is the name Siam in native and European characters. The set, which is on unwatermarked

paper and perforated 14, consists of the following values:—



1 att, orange and green-grey.
2 ", violet and blue-grey.
3 ", green and pale-green.
4 ", sepia and salmon.
5 ", rose and carmine.
8 ", grey and ochre.
12 ", blue and pale blue.
24 ", brown and pale brown.

I tical, blue and cinnamon.

The French Colonies "tablet-type" that we knew, alas! all too well, has given way to a new design for three colonies, Ivory Coast, Senegal, and Senegal-Niger. The stamps bear the portrait of General Faidherbe, who, after taking part in expeditions in Algeria and the West Indies, was appointed Governor of Senegal in 1854. He returned to France after the fall of Napoleon III., and in 1870 was appointed commander-in-chief of the northern army, but was

defeated near St. Quintin. Around the portrait is the inscription, "Afrique Occidentale Française," and the name of the colony is inserted by a separate printing under the portrait.





Other values and designs are expected, but we have so far seen—

IVORY COAST.

SENEGAL.

1 centime, slate, name in red.

2 ,, brown, name in red.

4 ,, brown on blue, name
in red.

5 centime, green, name in red.

7 rose, name in blue.

8 lilac, name in red.

10 in red.

SENEGAL-NIGER.

5 centimes, green, name in red. 15 centimes, lilac, name in red. 10 ,, rose, name in blue.





Two new surcharges are also to hand from Costa Rica, of which we give illustrations:—

1c. on 20c., lake and black.
"Provisorio Oficial" on 2c., orange and black.

Salvador favours us with a new type, of which only one value has yet been specified, bearing a portrait, Don Pedro Jose Escalon. It is a pretty stamp of slightly larger shape than usual, and is perforated 11½.





THE Victoria and Albert Museum has recently acquired, and is now exhibiting, an interesting

specimen of the neglected art of An wood engraving for purposes of Unpublished illustration. This is an original Wood Engraving, by block engraved by Swain, from a G. J. Pinwell drawing by G. J. Pinwell. subject is a replica, with variations, of the wellknown Seat in St. James's Park; which, under the title A Seat in the Park, was first published in "Once a Week," in 1869. In the same year a water-colour painting of the subject was exhibited at the Gallery of the Society of Painters in Water-colours. In 1870, Pinwell re-drew it upon wood, on a larger scale, and the block was engraved by Swain; but it was never used, and has now, fortunately, passed into the possession of the nation. There is a considerable difference

in size between the replica and the earlier print. The former measured $4\frac{3}{4}$ by $7\frac{1}{2}$ inches only, the latter is 9 by II? inches. It will be noticed that this involves a considerable change proportions, the reason being that, while Pinwell has followed very exactly the details of his first composition, he has added considerably to the height of the background. In the later print, this is carried up high enough to show the finial of the gatepost and portions of two lamps, which do not appear at all in the earlier. The treatment of the houses also shows variations. The drawing of the principal figures has not been varied in essentials, though there are some important changes in light and shade. For instance, the face of the little Scottish boy was originally unshaded, and on his tambourine, also, a large portion was left clear. The face of the soldier has been much more worked upon, and not improved by the operation, and that of the decayed gentleman in the centre has not the delicacy of handling, especially about the eyes that it once possessed. Pinwell may have felt that his composition would be improved by the added height, and tried this as an experiment;

> which certainly is not entirely successful. the same time, the result is of unusual interest from several points of view. Our illustration is reproduced from the woodblock itself, and the picture accordingly appears on the reverse. It is exhibited, with a proof which was taken before the ground was filled in with



UNPUBLISHED WOOD BLOCK

BY G. J. PINWELL (ENGRAVED BY SWAIN)

white, in order to display its qualities to better advantage, and also with a proof from the original block used in "Once a Week."—E.F.S.

THE Anna Damer book-plate is interesting both historically and artistically. Date, 1793. Mrs. Damer, daughter of the Rt. Anna Damer Hon. Henry Seymour Conway, a Book-plate distinguished soldier and brother of the first Marquis of Hertford, was from an early age famed as a sculptress. A specimen of her work (the bust of Nelson), which she presented to the Corporation of the City of London, is now in the Guildhall. In 1767 she married John Damer, eldest son of Lord Milton, of Milton Abbey, Dorsetshire. With Agnes and Mary Berry she shared the friendship and esteem of Horace Walpole.

Her Ex Libris is a beautiful specimen of the pictorial book-plate of that period, designed by her friend, Agnes Berry. A graceful female figure, in flowing classic garments, who points to the name engraved on the masonry, forms the chief feature. The lozenge bears the arms of Damer with those of Seymour Conway, on a



ANNA DAMER BOOK-PLATE

scutcheon of pretence, and is raised upon a monument, guarded on either side by a dog.

THE funnel illustrated is of Irish silver, and a bout seven inches long. Round the cup of the funnel is the following inscription:—

"Invented by Captain Brent Smith, July, 1722, and called by him a Protestant, and by others a BRENT." Though its history can be traced, its owner is quite ignorant of its original use. Perhaps some reader can throw some light on the matter.



IRISH SILVER FUNNEL

WE reproduce herewith an etching of some special interest to collectors of furniture and writers on that subject. It often happens that A Seventeenth the craftsman is lost sight of in the Century contemplation of his work; and there Chair Maker are so few examples available of early illustrations of artisans actually engaged in their occupations, that it seems well worth while to draw particular attention to those that exist and are accessible. The etching before us gives an admirable representation of a Dutch turner at work at his lathe. As is seen, he is actually turning the leg of a chair or of a spinning-wheel; examples of both these objects being conspicuous in the print. The lathe is of a primitive form. and its interest is heightened by the clearness with which the various tools are shown. This print is by Jan Georg Van Vliet, the pupil and assistant of Rembrandt. He is said, by Vosmaer. to have been born at Delft in 1610. His association with Rembrandt took place in the year 1631 and after. As all his dated etchings appeared in the period 1631-1635, it is fair to assume that



A DUTCH CHAIR MAKER

BY J. G. VAN VLIET

as about the time when the illustration was made. In this way we obtain a date for the chair, which is, perhaps, not quite that which would otherwise have been assigned to it. Two states of the print are mentioned by Rovinski (Atlas, 223); that illustrated being probably the second.—E.F.S.

THE illustration represents a chalice still preserved at the Parish Church of St. Berres, at

An Old Provincial Chalice Llanferres, Flintshire, and is interesting as being a rare, if not unique, example of Chester make during the period when the Provincial Halls

were debarred from assaying and stamping Plate, *i.e.*, from 1696, on the introduction of the higher standard, to the year 1701, when the privilege was restored to the Provincial offices.

Previous to the year 1687 the Chester goldsmiths, under an ancient ordinance of the local Company, stamped plate wrought by them with their "touch" or mark only. Examples of this practice are to be found from the year 1570, the initials of the makers generally being used, varied in one instance by the use of a rebus on the maker's name. In the year 1687 the Chester Hall inaugurated a system of irregular date letters, which, however, ceased with the letter F in 1696 on the introduction of the higher standard, and it then being illegal for plate to be locally assayed, the makers were compelled to go back to the ancient method of stamping.

The chalice at Llanferres would seem to be the only one so far met with during this period, although in a neighbouring church is a paten made and presented in 1699, and a few years afterwards was returned to Chester to be assayed and properly stamped when the power to do so was again vested in the Chester Hall. The chalice is $7\frac{1}{4}$ inches high. The bowl has straight, sloping sides with slight lip and angular base, and stands on a hollow, round stem having a domed foot and flat plate base.

The only mark (which is twice repeated) is the initials of the maker, R R, addorsed with a mullet below—the distinctive punch of Richard Richardson, who was entered as a member of the Chester Goldsmiths Company in 1697. This maker was the first of a family of six goldsmiths—three bearing the Christian name of Richard—who carried on a successful business in the City of Chester up to the beginning of the nineteenth century. His mark after the resumption of the date letters and assay marks in 1701 is easily

distinguished by the peculiar and rather handsome shape of the shield, although the mullet below the initials is absent.

The chalice has an inscription on the bowl in cursive lettering -" The Gift of Alice Lloyd 1699 lLanverres," the spelling of the name of the parish being phonetic, as is frequently the case with inscriptions engraved by English goldsmiths of Welsh names. The peculiarity, however, of the capital



CHALICE AT THE PARISH CHURCI OF ST. BERRES, AT LLANFERRES, FLINTSHIRE PHOTO BY W. H. WILLIAMS, WELL STREET, RUTHIN

The Connoisseur

letter L following instead of preceding the small "1" is, however, unusual, although it also occurs on some London-made plate at the Parish Church of Llanrhydd, Denbighshire. There seems to be no doubt that this chalice was made in or before 1600, as the church records contain a memorandum of its presentation that year.

The "close period" for Chester goldsmiths, from 1696 to 1701, as well as the examples of local makers' works from 1570 to 1686, have been altogether neglected by the writers of works hitherto published on the subject of old silver plate, and this chalice throws an interesting light on the methods adopted during that period.

Old Alms Dishes

The old parish churches form a happy hunting-ground for the connoisseur, and the searcher is frequently rewarded by coming across some antique work of rare value. Especially



DUTCH ALMS DISH, TIDESWELL CHURCH



ALMS DISH, HARTINGTON, DERBYSHIRE

is this the case if the trouble be taken to inspect the sacramental vessels and the dishes used for taking up alms. The latter are often of great age and somewhat crude workmanship, as in the example reproduced herewith from Tideswell, in Derbyshire. This is of Dutch origin, and represents the temptation of Adam and Eve in the Garden of Eden, with the following inscription thereon: - "Nyt sonder Godt ys van allen Schryfthren

> het slodt." (The key to all the Scriptures is, there is nothing without God.) A similar dish may be seen at Christchurch Priory, in Hampshire. The other example is from Hartington, a little mountain village in the Peak District, which gave the title to the Marquis of Hartington. The workmanship in this instance is more elaborate. the repoussé work being excellent in design and execution. whilst the sense of movement in the horses and their driver is vividly conveyed to the beholder.

Our coloured illustration represents a delightful pastel portrait by the celebrated artist John Russell,

R.A. It is of a certain Mrs. Best, the daughter of General Wood, and the mother of the late Mr. George Best, of Eastbury Manor, Compton, near Guildford, and it

Eastbury Manor, Compton, near Guildford, and it was at one time in the possession of her descendant, Miss Elrington, of Bishop's Waltham. The artistic repute of John Russell has been a matter of quite recent revival, and, in fact, until the monograph on this artist was published by Dr. Williamson in 1894, Russell's pastel portraits were but little esteemed, and the artist's name had been well-nigh forgotten. He deserved a better reputation, and within the past few years has most certainly come into his own again, as the charm of his wonderful pastel work is now fully appreciated, his portraits eagerly sought for, and when they occasionally appear at auction sales they readily command very high prices.

One of the charms of pastel work is the fact that it does not change in colouring, and this is peculiarly the case with the work of Russell. He compounded his own colours, preparing them with the utmost care, and their brilliance and quality is fully sustained down to the present day.

Russell was born at Guildford in 1745, and his earliest portraits were those of persons residing in or near the county town. It was amongst his neighbours that he made his first reputation, and when he became the rage they were glad to remind him of his early work and to give him further commissions in London. Hence it is that in several instances there are portraits by Russell of members of the same family, some painted about 1770, and others five-and-twenty years later. The artist was in many ways a remarkable man. He was a person of peculiarly intense religious temperament, and he left behind him a subjective diary which extends into a large number of volumes, and is written throughout in a complicated system of shorthand. A considerable part of it was translated by one of his descendants, and the completing part has Unfortunately, it does not been translated since. contain as much information respecting his art as critics would desire, but from it we can glean a good deal concerning the persons who sat to him, and his steady career of success. A great part of the diary is, however, filled with his own mental reflections, with reports of sermons which he heard, and of hymns which he admired, and with long religious disquisitions as to the state of his own mind.

He travelled about a good deal in England, especially visiting Leeds, York, Hull, and other important centres in the North of England, and at these places he stayed for some time painting portraits.

It was at Hull that he died of typhus fever in 1806, and there was buried.

We must refer our readers to the memoir of Russell for further information concerning this remarkable man. In the book is given a fairly complete list of his pictures, and reproductions of many of them. One of his most beautiful works is in the pastel room at the Louvre, and it is very greatly admired by all Frenchmen. Another typical work is the portrait of Mrs. Fitzherbert, and there are several of his pictures in the possession of the Crown. Some, however, of the most beautiful still remain in the possession of his descendants, and of these it is hardly possible to imagine a portrait more delightful than the one of his own two children, called "The Young Artists," which belongs to Mr. Frank Webb. His work is marked by very dainty execution, by brilliance of colour, and piquancy of expression. He was an absolute master of the difficult medium he made so specially his own, and in crisp handling of pastel he had no equal.-G. C. W

in the present number are typical examples of this famous sporting artist's work, "The Alken Duke of Wellington and Hodge" Colourplates illustrates what is believed to be a true episode in the life of the Iron Duke, and was engraved in Sporting Anecdotes under the title of "Turning the Man that Boney Couldn't Turn." Hunting one day, the duke, with a crowd of friends, found their road barred by a gate, before which in an aggressive attitude stood a stolid and bucolic yokel. "Open the gate, my man! Open the gate," said the duke. "Ni hi," said the countryman. "Master says no one's to pass through here." "But it's the duke," interposed one of the horsemen. "Us doesn't care," was the reply; "master says no one's to pass through." The duke, no way annoyed, laughingly tossed the man a sovereign and rode away with the parting words, "That's right, my man; always obey orders."

The two colourprints by Henry Alken reproduced

The present number represents Miss Danby, sister to Mrs. Harcourt and daughter of the Rev. William Danby, of Swinton. It is signed J.D., and dated 1779, and is from the collection of E. M. Hodgkins, Esq., who has in his possession a book containing twenty-seven similar portraits, which was at one time in the possession of Downman. John Downman also executed portraits of Miss Danby's brother and his wife.

The other print, "A First-rate Workman of Melton,"

speaks for itself.

THE Tweedmouth collection of Wedgwood, exhibited some months ago, opened the eyes of Messrs.

Iosiah Wedgwood & Sons to the fact Wedgwood that the Old Wedgwood in their pos-Museum session should be collected and placed in a Museum to be open for the inspection of the general public. The specimens of the famous Josiah Wedgwood's work which they have now gathered together are unique of their kind.

Besides the original old vases made by Wedgwood and Bentley before 1795, there are countless waxes which Flaxman and other famous sculptors of those days actually worked upon with their own hands: there are the original moulds made from those waxes under the sculptors' instructions; there are the first clay patterns made from the wax models and moulds above mentioned; a great collection of old pattern books and account books showing Josiah Wedgwood's business transactions with such celebrities as George IV., the Duke of Marlborough, the Hon. Chas. Jas. Fox, the Rt. Hon. William Pitt, Lord Nelson, etc., who did not, it appears, always pay their debts; and last, perhaps the most interesting of all, we have opened out, and to a certain extent arranged, the original trials (6,000 and more) by means of which Josiah Wedgwood from 1750 to 1775 worked up his bodies and glazes from the crude productions which he found in vogue in 1750 to the beautiful wares commonly manufactured throughout the Pottery district by the end of the eighteenth century. It is not so much the fact that Wedgwood himself produced works of high excellence as it is that his knowledge, energy, and influence revivified the Art of Pottery, which entitles him to lasting fame.

At the Quest Gallery an artist of quite unusual capacity is making his first appearance before the public. Mr. A. Mease Lomas is a The Quest landscape painter who has cut him-Gallery self adrift from all existing schools, and, after twenty years of unceasing experimental labour, has arrived at a method of expressing sunlight on tree and field and cottage which is entirely his own. His work may be described as the negation of impressionism, and yet it has nothing in common with the manner which is taught at the academic His is the true decorative instinct that schools. sees Nature in broad masses of colour, and as a well balanced pattern. But at the same time he has trained himself not to make any concessions to this decorative instinct, where faithful adherence to the facts of Nature is concerned. He lays his colour on in flat tones, but each tone has its right value, which is worked out to a nicety. The receding distances are

given, not by the softening of the outlines and blending of the tones, but by a reduction of the differences of the values. And the purity of the pigments, which are prepared in the right quantities on the palette, assures a luminous quality of the paint, which is peculiarly suitable for the rendering of sunlight effects.

THE Museum has recently purchased a pair of candlesticks of cast brass of the seventeenth century,

Recent Acquisitions in the Victoria and Albert Kensington

decorated with floral designs on a black and white ground. They have very large circular plates between the stems and the bases, which seem to Museum, South have been a characteristic feature of the period. There are two plain candlesticks of brass of this type in the Museum,

and in the Kremlin at Moscow there is a very large specimen in hammered silver-gilt bearing the English hall-mark for 1663-4. These candlesticks are exhibited with the other English enamelled objects in the Prince Consort's gallery.

In the Architectural Court is the recently acquired cast of the bronze monument of Archbishop Ernst of Magdeburg (1464 to 1513), executed by Peter Vischer in 1497, six years before the prelate's death.

Some important additions have been made to the collections of architectural details in carved stone, through the generosity of Mr. J. H. Fitzhenry, who has presented four examples of French origin, dating from the time of Francis the First (1515 to 1547). They are exhibited at the north-west corner of the North Court. The most striking of them is a complete dormer window, standing some 20 feet high, from the Château de Montal, a ruined manor house situated on the high ground overlooking Saint Céré in the Department of Lot.

It was from one of these dormer windows, perhaps from this very one, that, as the story goes, Rose de Montal, forsaken by her lover, Roger de Castelnau. flung herself with the cry, "Plus d'espoir," a motto which is engraved on the pediment of the window now in the Museum. The sculptured ornament includes a beautiful frieze of scrolls, demi-figures and amorini disposed symmetrically on either side of a central cartouche; on the pediment besides the inscription are two projecting busts and the figure of a headless warrior holding his skull in his hand. The arms of Montal and Balsac are carved below.

The fourth example is a canopy for a statuette formerly in the church of St. Etienne du Mont at Paris. It is composed of delicate Renaissance work. betraying in its disposition traces of the Gothic style which even at that period were still apparent in French architecture.

LITHOGRAPHY numbers few masters among its exponents. It has suffered in the past by being exploited

A Master of Lithography almost wholly for commercial purposes, so that great artists hesitated to use a medium associated by popular opinion

with the mechanical reproduction of indifferent pictures, patterns for calico printing, and other matters where cheapness rather than beauty is the governing factor. The few who, like Whistler and Fantin Latour, seriously took up the pursuit, have produced results showing conclusively that lithography in capable hands is a perfect medium of artistic expression. Among the chief of their

present-day successors is Albert Belleroche, English by birth, though French in training and sympathy. His work is more often to be seen in France than in England; he is invariably represented at the New Salon, while in the English section of the Luxembourg may be seen his picture of Le Printemps.

In England his exhibits have been confined to a few examples at the "International" and other exhibitions; a one man show of lithographers a few years back at Goupil's; and a representative collection of both oil pictures and lithographs in the present spring at the Graves Galleries. this Mr. Belleroche was seen at his best in both mediums. His oils included his beautiful Ennui, some striking portraits and figure subjects, and several of his

delightful interiors, painted with a restrained palette, low in tone, yet full of the most exquisite passages of colour. Fine as were the pictures, the lithographs quite equalled them in interest. Of the sixty specimens shown, there was not one which did not reveal a thorough technical mastery of the medium employed, a knowledge of its limitations and capabilities, and a power to utilize them so as to obtain the most perfect result. This knowledge belongs to Mr. Belleroche by right of conquest, for as regards lithography he is entirely self-taught. He took it up originally as a means to fit himself to attain certain effects in painting, and falling under the fascination of the art, experimented at the stone and printing press, until finally he has become their master. Every process

in the making of a lithograph, from its drawing to its final printing, is done by his own hands. To this must be ascribed much of the peculiar charm of Mr. Belleroche's work. It is always appropriate to the medium, and could not be expressed better in any other.

Though there were one or two beautiful still life subjects in his recent exhibition, he more frequently occupies himself with figure subjects and heads, one of the latter being here reproduced. In these he instinctively avoids the pitfall of gaining a cheap success by striving after mere prettiness, or in gaining an appearance of finish by over elaboration of detail, and so sacrifice

that delightful feeling of spontaneity which is the essential characteristic of the best lithography.

Mr. Belleroche's studies of the nude, as, for instance, one of a female figure leaning on a harp, show with what certainty and economy of line he can express the flowing graceful curves of a perfectly shaped body; but he is no less successful where his model conforms less closely with artistic conventions. In Repose the figure of the girl asleep on the chair is meagre and attenuated, yet the subject is made artistically beautiful by the dignity and sincerity with which it is rendered and its fine tonal effect. In this latter quality Mr. Belleroche excels. He revels in rich deep blacks, imparting to them a luminous velvety quality, often attained by great masters of mezzotint, but rare in lithography.



A LITHOGRAPH

BY A. BELLEROCHE

A CORRESPONDENT writes:-

Sir,—With reference to the note on the above which appeared in the March number of The Connoisseur, I

The Ludlow Maces

venture to point out that the inscription on the Great Mace, which is given as "D. D. Johannis Salwey Unus ex Aldermanis Villæ de Ludlowe 1692," is incorrect. It should read "D D Johanns Salwey Armiger Unns ex Aldermanis Villæ de Ludlow 1692."

Of course the second n in *Unns* is intended for u, and the œ in *Villœ* for æ. The Town Clerk informs me that the inscription was hurriedly copied with the mistakes that will be noticed. The letters R. C. are the maker's initials. The mace is an exceedingly fine specimen of the period and under the coronet, on the flat top, are the

Royal Arms of William III., with mottoes and supporters, and surmounted by a crown, which divides the initial letters WM (for William and Mary) and R.

Hall marks: London, 1692-3.—HERBERT SOUTHAM.

THE Corporation Art Galleries are filled with an interesting collection of paintings by representative Artists of the Glasgow School and other Scottish Painters. There was a reception by the Mayor and private view on Monday, April 2nd, and the Exhibition will be open to the Public, free, for two months. Among others exhibiting are Messrs. John Lavery, E. A. Walton, E. A. Hornel, Macaulay Stevenson, David Gauld, David Neave and Alexander Jamieson. The latter has been assisting the Corporation in organising the Exhibition, and has carried out the hanging and other arrangements.

This show, following so soon on the interesting Exhibition of The Independents held at Messrs. Agnew's, is evidence of the increasing interest the public are taking in the work of the followers of the newer traditions in Art, and the Brighton Corporation are to be commended for being the first town, south of London, to invite this group of Artists to show their pictures. The example might be followed with advantage by other towns with suitable galleries at their disposal.

A MORE than usually interesting exhibition is now on view at the Doré Gallery, 35, New Bond Street. The Doré Gallery Exhibition work includes colour woodcuts, water colours, portraits, and landscapes, and the exhibitors are Mr. and Mrs. T. Austen Brown, Mrs. Martin White, and Mr. Carl Lindin. Mr. Austen Brown shows some beautiful and strongly painted portraits; Mrs. Austen Brown's colour wood-cuts are distinctly original, both in feeling and design; Mrs. Martin White's pictures, in their bold treatment of the water-colour medium, are full of character and charm; while Mr. Lindin has some nocturnes painted in the dreamy twilight of the Swedish night.

As a companion volume to the author's Chats on English China, which, by the way, is shortly going

"Chats on old Furniture." By Arthur Hayden, Author of "Chats on English China" (Fisher Unwin) 5s. net

into an enlarged edition, this is a useful and instructive handbook to the collector of old furniture. It has over 100 illustrations and a list of Sale Prices, together with a full Bibliography. It treats of English furniture from Elizabethan days, and shows with well illus-

trated examples the influence of the Italian, Spanish, Dutch, and the various French styles upon English designers. A fine series of types of Jacobean furniture illustrate the history of that favourite period to collectors. Chippendale, Sheraton, Hepplewhite, and the eighteenth century schools receive proportionate treatment. There is, too, a chapter illustrating forgeries and tricks practised on unwary buyers. Altogether the book is one that stands as the standard popular guide for the collector.

An illustrated review of the book, The History of
"The History of
Northamptonshire"
"The Victoria History of the
Counties of England") will appear
in the July Number of THE CONNOISSEUR.

AN Index to the first 12 Volumes of THE CONNOISSEUR (September, 1901, to August, 1905), which has been in

Important practically completed. As previously
Notice announced, this Index is thoroughly
exhaustive, constituting a complete list

of everything contained in the 48 numbers.

As all subjects have been carefully classified under their respective headings, the use of this Index should prove of much value to Librarians, Curators of Museums, Collectors, etc.

The Index, which is of uniform size to THE CONNOISSEUR, will be bound in a strong wrapper.

A limited number of copies only are being printed, and Applications and Subscriptions should be sent at once to

INDEX DEPARTMENT, "THE CONNOISSEUR," 95, TEMPLE CHAMBERS, LONDON, E.C.

The price to Subscribers will be 10/-; after publication the price will be increased to 20/-.

Books Received

Descriptive Catalogue of Lending Department at Hampstead Central Library. 2s. 6d.

More Famous Houses of Bath and District, by J. F. Meehan. (Messrs. Meehan.) 12s. 6d. net.

The National Gallery, London: The Flemish School, by F. Wedmore, 3s. 6d. net; The National Gallery, London: The Later British School, by R. de la Sizeranne, 3s. 6d. net; French Pottery and Porcelain, by Henri Frantz, 7s. 6d. net; Etchings of Van Dyck, by Frank Newbolt, 7s. 6d. net. (Geo. Newnes.)

Thomas Gainsborough, by Sir Walter Armstrong; The New Forest, by C. J. Cornish. (Seeley & Co.)

English Costume: (1) Early English, by D. D. Calthrop. (A. & C. Black.) 7s. 6d. net.

Handbook of Anatomy for Art Students, by A. Thompson, M.A., M.B. (Clarendon Press.) 16s. net.

How to Study Pictures, by C. H. Caffin. (Hodder & Stoughton.)
10s. 6d. net.

Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes, A.R.W.S., by Mrs. Lionel Birch. (Cassell & Co.) 5s. net.

Rembrandt, Parts III. and IV., by Emil Michel. (W. Heinemann.) 2s. 6d. net.

Le Peinture Française. (Ancienne Maison Quantin.)

The Values of Old English Silver and Sheffield Plate, by J. W. Caldicott. (Bemrose & Sons Ltd.)

Modern Bookbindings, by S. T. Prideaux. (A. Constable & Co.) 10s. 6d. net.

Bristol, by Alfred Harvey, M.B. (Methuen & Co.) 4s. 6d. net. Dante Gabriel Rossetti, by H. W. Singer, Is. 6d. net; Francisco de Goya, by Richard Muther, Is. 6d. net. (A. Siegle.)

Northern Notes and Queries. (Pub. by M. S. Dodds, Newcastle.) 1s. 6d.





MISS DANBY
BY JOHN DOWNMAN, R.A., 1779
In the Collection of E. M. Hodgkins, Esq.



MR. HARRY QUILTER'S collection formed the most interesting of the April sales at Christie's, but an earlier



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sale in the same week (April 2nd), made up of miscellaneous properties, included several noteworthy drawings, among which were: Adam Buck, portrait of Mrs. Mountain playing a guitar, 15 in. by 11 in., 1802, engraved, 80 gns.; E. Dayes, A Promenade

in St. James's Park, 8 in. by 10½ in., 105 gns.; three portraits by J. Downman, each in an oval, 8½ in. by 7 in.: Mrs. Broadhead, in white dress with powdered hair, 310 gns.; Mrs. Ward, in grey coat with powdered wig, 80 gns.; and a gentleman in brown coat with powdered hair, 35 gns.; J. Hoppner, The Fortune Teller, in black and white, 22½ in. by 17 in., £26; and Sir J. Reynolds, A Study for the Picture of Mrs. Lloyd, 40 gns.

Mr. Quilter's collection of pictures, drawings, and engravings (April 7th and 9th) produced a total of £8,140 13s. for 302 lots. The owner of this collection has for many years taken himself rather seriously as an art expert, and there can be no doubt that his collection was of varied interest; but the interest was one which appealed almost exclusively to the student, and the pictures, with just two or three exceptions, were more remarkable for pedigrees than for quality. The mere fact that some of them came from the historic Doetsch fiasco of 1895 can hardly be regarded as a point in their favour; whilst H. G. Bohn, from whose sale in 1885 some of the others were obtained, appears to have limited himself, as a rule, to about 20 guineas in buying a picture. Even twenty years ago masterpieces by great artists were not often picked up at that limit. By far the most important picture in the sale was Gainsborough's Repose, a well-known chef d'œuvre of an

early evening scene, with a group of cattle in which an old white horse is contrasted with a black cow which appears in a shady spot near a fountain, a peasant lies asleep on the grass; this picture, which was presented by the artist to his daughter, Mrs. Fischer, as a marriage gift, was lithographed in December, 1824, by Richard Lane, and has frequently appeared in the sale room, e.g., British Gallery of Art, 1851, 900 gns.; E. Bicknell, 1863; J. Gillott, 1872, 900 gns.; James Price, 1895, 1,400 gns.; and H. Quilter, 1906, 1,100 gns.

The Quilter sale also included the following, in the order of sale: Ford Madox Brown, Work, 261 in. by 38½ in., 1863, small replica of the picture in the Birmingham Gallery, painted for Mr. James Leathart, 390 gns.; Lucius Rossi, Le Baiser, on panel, 14 in. by 101 in., engraved, 58 gns.; G. A. Storey, The Minuet, 36 in. by 27½ in., 44 gns.; two by G. F. Watts, The Rainbow, extensive view from high ground over a valley, above which hang heavy clouds and rainbow, 84½ in. by 46 in. painted in 1884, 400 gns.; and Little Red Riding Hood, small full-length figure of a little girl in red cloak standing in a landscape, on panel, 20 in. by 143 in., 90 gns. both these pictures were exhibited at the Grosvenor Gallery and at Burlington House last year, the former was acquired at the W. Carver sale, 1890, for 510 gns. and the latter at the C. H. Rickards sale in 1887 for 85 gns.; F. Boucher, Portrait of Madame de Pompadour in white satin dress, standing in her boudoir, resting her left hand upon the keys of a piano, 23½ in. by 17½ in., 310 gns. this was in the R. Williams sale, 1862, when it brought £30, and at the Clifden sale in 1895 it fetched 500 gns.; Spinello Aretino, The Madonna and Child Enthroned, with numerous angels, signed, on panel 66 in. by 36 in., 115 gns.—this work cost £7 5s. at the Howell Wills sale in 1894, and is one of the few pictures on which a "profit" has to be recorded; A. Bronzino, Portrait of Leonora di Toledo, wife of Cosmo di Medici, in rich dress with pearl necklace, her son at her side, on panel, 48 in. by 30½ in., 620 gns.—at the Hamilton Palace sale in 1882 this realised 1,750 gns., and at that of H. Bingham

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Mildmay, 1893, 780 gns.; A. Mantegna, Madonna and Child, enthroned beneath an archway, St. Francis and St. Jerome on each side, and two angels playing instruments, on panel, 44 in. by 37 in., 135 gns.-from the Boddington, 1881 (92 gns.), and the H. Wills, 1894 (40 gns.) sales; Perugino, The Madonna, in red and blue dress, in the attitude of prayer, on panel, 21 in. by 17½ in., 110 gns.-from the Secretan sale, 1889 (330 gns.); L. da Vinci, The Madonna and Child, with St. Jerome and an angel holding a pair of scales, on panel, 20 in. by 25½ in., 210 gns.; P. de Koninck, an extensive view over a landscape, with a town on a river in the middle distance, figures and sheep on a winding sandy road in the foreground, signed and dated 1645, 56 in. by 672 in., 750 gns. -this was in Mr. J. Pemberton Heywood's sale in 1893 when it realised 900 gns.; and Roger Van der Weyden, a triptych with three subjects illustrating the Crucifixion, saints and donors on the outside of the wings, 160 gns. -this was in the Howell Wills sale of 1894 and then fetched 130 gns. The second day's sale included G. J. Pinwell's original drawings for the illustrations to Jean Ingelow's "Poems," which varied from a few pounds up to 19 gns. each; a drawing by Sir J. E. Millais, Lorenzo and Isabella, 8 in. by 11½ in., 1848, £36; several by D. G. Rossetti, including Meditation, £22; and Venus Verticordia, 11 in. by 10 in., 44 gns.—both these were from the artist's sale in 1883.

Only two pictures realised three figures in the last sale before Easter (April 11th), when the unimportant collections of the late Mr. Louis Charles Lumley, of Porchester Terrace, and of the late Mr. James Boulton, of 13A, Great Marlborough Street, were sold: Le Brun, portrait of a Lady, in blue dress, with powdered hair, oval, 30 in. by 23½ in., £100; and Van Goyen, A River Scene, with a village, boats, and figures, 22½ in. by 37 in., 100 gns. The sale of modern pictures and water-colour drawings on Saturday, April 21st, was principally made up of the collection of the late Mr. Horatio Bright, of Lydgate Hall, Sheffield. The most important picture in this collection was a beautiful example of Sam Bough, a view of Newhaven Harbour, 40 in. by 50 in., which realised 660 gns.—this is clearly the picture which Bough exhibited at the Royal Manchester Institution in 1860, when it was priced in the catalogue at £100. There were also four pictures by T. S. Cooper, of which the first three were accompanied with the artist's pictorial certificates as to their authenticity: Early Morning, cattle, sheep, and goats in a pasture, 36 in. by 49 in., 1857, 155 gns.; The Coming Storm, 30 in. by 48 in., 1878, 95 gns.; Two Cows and four Sheep in a pasture, 20 in. by 30 in., 1876-7, 115 gns.; and, the most important of the four, Canterbury Meadows, cows and sheep near a stream, evening, 46 in. by 78 in., exhibited at the Guildhall in 1897, 280 gns. Several by J. F. Herring, senr., included Winter, a farmyard with horses, pigs, ducks, and pigeons, 27½ in. by 36 in., 1847, 100 gns.; the companion picture of a farmyard in summer, 75 gns.; The Last Change Up, 211 in. by 291 in., 1845, 85 gns.; and an Interior of a Stable, with a white horse, pigs, and pigeons, 17 in. by 231 in., 52 gns.; B. W. Leader, The

Haymakers, 24 in. by 36 in., 1876-1904, 105 gns.; W. Muller, Athens, 41 in. by 68 in., 1843, 110 gns.; and J. Pettie, The Laird, $14\frac{1}{2}$ in. by $24\frac{1}{2}$ in., 70 gns. The sale on the following Monday (April 23rd) comprised some very interesting drawings, notably Sir E. Burne Jones, Lucretia, 54 in. by 27 in., 1867, 340 gns.; two by Sir J. E. Millais, The Town Crier, 111 in. by 16 in., 1850, 65 gns.; and an Old Woman, pencil drawing, 131 in. by 10 in., 22 gns.; a long series by D. G. Rossetti, notably Head of a Girl, with green dress, on gold ground, 13 in. by 9½ in., 1850-65, 30 gns.; and Head of a Lady, chalk, 20½ in. by 15 in., 1873, 20 gns.; and a picture by H. Fantin-Latour, a portrait of the artist, in dark dress, 23½ in. by 19½ in., 250 gns.

Two small collections of pictures and drawings, the properties of the late Mr. J. R. Lorent, who held an appointment in the firm of Messrs. N. M. Rothschild and Sons, and who was for many years a constant habitué of Christie's, and of the late Mr. Julian Senior, of 40, Hill Street, Berkeley Square, formed the greater part of the sale on Saturday, April 28th, when 152 lots produced a total of £7,852 4s. Mr. Lorent's property (68 lots realised £4,528 4s.) was chiefly remarkable for a number of drawings and pictures by Henriette Browne; of the former the most important example was A Coptic Gentleman dictating to his Scribe, 12 in. by 13 in., 38 gns.: this has twice before appeared in the market, at the Greenwood sale in 1878, when it brought £280, and at the Addington sale in 1886, when it was appraised at 68 gns. There were thirteen pictures of this accomplished artist (otherwise Sophie Desaux, she died in 1901), including the following: The Jewish School, Cairo, 21½ in. by 17 in., 1867, 460 gns. (this was in the H. W. F. Bolckow sale of 1888, when it brought 660 gns.); Catéchisme, 201 in. by 171 in., 300 gns.; A Girl of Rhodes, 38 in. by 28 in., 1867, 46 gns.; Mr. Ducat, 46 in. by 35 in., 1876, 48 gns.; A Turkish School, on panel, 11 in. by 9 in., 1870, 80 gns.; L' Enseignment Mutuel, II in. by 9 in., 160 gns.; and The School, II3 in. by 12 in., 105 gns.; P. J. Clay's Boats on the Scheldt, on panel, 22 in. by 35½ in., 1864, 160 gns. (this realised 240 gns. at the W. A. Hammond sale in 1901); the nine by T. S. Cooper comprised: Two Cows and a Calf in a pasture, on panel, 13½ in. by 17½ in., 105 gns.; Cattle and Sheep on the Banks of the Stour, on panel, 18 in. by 13½ in., 1869, 62 gns.; and A Cow and three Sheep near a River, on panel, 10 in. by 15 in., 1861, 105 gns.; six by Edouard Frère, all on panel, including The Young Cook, 101 in. by 8 in., 1850, 64 gns.; Baking Apples, 16 in. by 121 in., 1861, 90 gns.; A Young Student, 101 in. by 81 in., 85 gns.; and Reading the News, 91 in. by 8 in., 1862, 85 gns.; H. Kauppmann, The Blind Fiddler, on panel, 8 in. by $9\frac{1}{2}$ in., 1876, 62 gns.; three by E. Van Marcke, Three Cows in a Meadow, near an old watermill, 103 in. by 16 in. 540 gns.; Going to Market, 91 in. by 121 in., 350 gns.; and Two Staghounds on a Leash, on panel, 8 in. by 101 in., 105 gns.; J. Sant, Little Red Riding Hood, 36 in. by 30 in., the engraved picture, 74 gns. (this was in the Prater sale of 1882, when it realised 135 gns.); and

E. Verboeckhoven, Ewes, Lambs, and Rabbits in a Shed, on panel, 24 in. by 28 in., 1840, 190 gns.

Mr. Senior's collection included Keeley Halswelle, Arundel Castle, 23½ in. by 35½ in., 1889, 105 gns.; Lord Leighton, Farewell, a full-length figure, less than lifesize, of a girl in purple and brown drapery, on a marble terrace, looking back, with her left hand raised to her chin, 63½ in. by 26½ in., exhibited at the Royal Academy, 1893, 610 gns.; Sir J. E. Millais, Grace, a three-quarter figure of a girl in fancy costume, with brown coat, large hat, and powdered hair, her right hand holding a long walking stick, 56 in. by 34 in., exhibited at the Royal Academy, 1891, 460 gns.; J. Hoppner, portrait of Miss O'Neil, in grey dress, oval, 23 in. by 20 in., 155 gns.; Sir T. Lawrence, portrait of Mrs. Fitzherbert, in dark dress with fur cape, a red riband in her hair, 180 gns.; W. Owen, portrait of Mrs. Robinson as Perdita, in white dress, with black lace shawl, a white kerchief round her hair, 23½ in. by 18½ in., 75 gns.; and G. Romney, Supplication, a head of Lady Hamilton, 18 in. by 15\frac{1}{2} in., 65 gns. The unnamed properties included a black and white drawing by F. Walker, The Woman in White, done in 1871 as a poster for Wilkie Collins' dramatised novel, 85 in. by 51 in., 32 gns.; and a picture by L. B. Hurt, Leaving the Hills, 30 in. by 50 in., 120 gns.

THE extraordinary collection of leaves taken from early printed books, to which reference was made last



month, was formed by Mr. Von Holtorp, who for half a century has been accumulating and arranging specimen pages of nearly all the old printers of Germany, France, Italy, England, the Netherlands and Spain, Xylographic illustrations,

Colophons, Devices, Portraits, Woodcuts by old masters, and other memorials of the printed book, which he happened to come across during the course of his very protracted search. Each specimen was mounted on thick cardboard and arranged in chronological order, with notes of identification, so that it was possible to trace, as from a bird's eye view, the progress of printing in each particular town represented. The auctioneers divided the collection into twenty distinct lots, and the total amount realised was £742 15s. Such is a precise and cold-blooded report of the sale of this extensive assortment of relics. Difficult and perhaps impossible to form again, and undoubtedly of high educational value, there is nevertheless something about this as about all collections of the kind which does not commend itself as a general rule to the bookman of the twentieth century.

Mr. Holtorp collected the material for his memorial wisely and judiciously, and under his lead no objectionable results would be at all likely to follow, even if a fresh collection were contemplated or indeed actually in course

of formation. No perfect book would be mutilated to attain the contemplated end: everything would be achieved by rule and cemented by patience. one collector of this kind out of a hundred would care to labour in such a field for fifty years, even if he were certain of living that length of time. The vast majority would choose the royal road, and no book, perfect or otherwise, could be accounted safe when it once fell into their hands. If they wanted a title page or an illustration to fill some hiatus or other, they would take it, and, like John Bagford, leave a mountain of poor and broken bankrupts in their train. For this reason the collecting of title pages is not to be encouraged. This particular collection, however, is deserving of the highest commendation, and is a lasting tribute to the knowledge possessed by its founder, no less than to his painstaking research and unrivalled skill.

An instance of the extraordinary rise in the commercial value of books of a certain class is afforded by Shakespeare's Jests, an 8vo without imprint or even a title page, which is supposed to have been printed about the year 1750, and never published by the compiler, though several later editions saw the light. The original unpublished edition is one of the scarcest volumes in the whole range of Shakespeariana, and yet Mr. Halliwell-Phillipps's copy, the actual one sold on a late day of March for £45, realised no more than £1 15s. in 1859. Another work "in the same galley," so to speak, was an imperfect copy of the second edition of Titus Andronicus, 1611, 4to, which realised £106. A much better copy sold for £35 in 1889. It will be remembered that the only copy known of the first edition of 1594 was sold privately last year for £2,000. Such books mount up in the scale by leaps and bounds, and it is impossible to say that any record will not be broken at any moment. This five days' sale, which, as we said last month, commenced on March 27th, was represented by 1,179 entries in the catalogue and realised a total sum of £6,398 8s.

Just before Easter another very extensive assortment of books was dispersed at Sotheby's. They came from the libraries of the late Mr. Thomas Reader, one of the partners in the well-known publishing house of Longmans, Green & Co., the late Colonel Lowsley and other gentlemen, the full complement of 1,856 lots realising £,2,546. There were two copies of Mr. George Meredith's Poems, published by John W. Parker & Son, of the Strand, without date (but 1851), and each of them realised £25 10s. (original cloth, uncut), while a presentation copy of Edward Misselden's Free Trade, 1622, 8vo., brought £16 5s. (vellum). Twenty years ago this book was worth a couple of pounds at the most. It is a curious treatise in close and strange touch with one of the great political questions of the present day. The author was a London merchant who nearly three centuries ago hit upon what he considered would prove a remedy for the badness of trade from which he and others were at the time suffering intensely. He called his book Free Trade, or the Meanes to make Trade florish, wherein the Causes of the Decay of Trade in this Kingdom are discovered. He had an enemy, one Gerard Malynes, an old Dutch

merchant, and the two belaboured each other in pamphlets, each perfectly satisfied to the last that he was in the right. Were they alive now, they would assuredly begin again. This Sale, though extensive enough, was not very important, nor is it necessary to enlarge upon it further. One book must, however, be mentioned, as it has not been seen in the auction rooms for nearly four years. This is Lovelace's *Lucasta*, 1649, 8vo., containing a frontispiece by Faithorne, disclosing a lady, probably Lucy Sacheverell, sitting beneath a tree. This copy, though not immaculate, realised £26, as against £4 12s. 6d. obtained in June, 1902, for another copy but little, if any, inferior.

The Sale held by Messrs. Hodgson on March 29th and following day was referred to somewhat at length last month, though we omitted to refer on that occasion to a very interesting old-time book, now in considerable demand. This was a fine and perfect copy of Bury's Coloured Views on the Liverpool and Manchester Railway, with descriptive particulars serving as a guide to travellers, 1833, 4to. This is one of the most interesting volumes in early Railway Literature, and this particular copy was unusually complete, as it contained three large folding plates which are often missing. As a rule there are but thirteen coloured views, together with eight pages of letterpress, incidentally describing the first-class carriages as being in the shape of stage coaches, each appropriately lettered with a name. One of the folding plates shews four of these coaches being drawn by a primitive engine named "Jupiter." The passengers luggage is deposited on the roof of each coach, the guard sits on an elevated seat on the last coach, while a pic-nic party occupies an ordinary road carriage, which has been fastened to a truck and brings up the rear. First-class seats were numbered in these early days, and had to be booked, like the stalls of a theatre. The price realised for this copy was £16. Six only of the views sold for £5 in January, 1903, and an example containing, as usual, but thirteen plates, for £13 in the same month of 1902.

The library of the late Rev. W. E. Begley, sold by Messrs. Sotheby on April 19th and two following days. contained many interesting and scarce works on witchcraft, sorcery, and alchemy, writings by founders of sects, as, for example, Joanna Southcott, and books on Mormonism, Swedenborgianism, and the like. Nevertheless, the prices realised were very small, only about £800 being obtained for more than 1,100 lots in the catalogue, many of them containing half-a-dozen volumes at the least. The most interesting work from a purely literary point of view was the Novæ Solymæ libri sex, printed in 1648, and ascribed by Mr. Begley to Milton. It was published anonymously, and Mr. Begley published a new and critical edition only last year, setting forth his arguments in favour of Milton's authorship, with an English translation. This book, in its original vellum binding, together with the original manuscript of Mr. Begley's translation and arguments, realised £16 5s. Were the authorship of this work recognised so universally as to be beyond the necessity for argument it would certainly have sold for much more.

A number of miniature books, including The Mite, about $\frac{1}{2}$ in. by $\frac{3}{4}$ in., the smallest book ever printed in "Brilliant" type, though by no means the smallest of all, realised on the average about 35s. each, and the Souldier's Catechisme, 1644, 8vo, f, 5 10s. This was composed for the use of the Parliamentary soldiers, and was carried with them in their knapsacks, as was Edmund Calamy's Souldier's Pocket Bible, printed the year before. Both tracts are very scarce, the latter especially, only two copies being known to have escaped the ravages of time-one in the British Museum and the other in the United States. On looking over the catalogue of this sale we are not surprised that the total amount realised was small. It is true that many of the books look good, but when critically examined they invariably prove to belong to comparatively unimportant editions, or rather, let us say, to issues upon which the fastidious bookman has not as yet set the seal of his approval. Edition counts for nearly everything now, and the collector who was not too particular in obtaining the very best or none, might have picked up many desirable volumes at this sale for a trifle. Perhaps he did, though the booksellers were most in evidence so far as we could judge.

Messrs. Puttick & Simpson's sale of April 19th and following day was not very important-the same firm held a much better one on the 30th, which will be referred to later on-and Mr. Harry Quilter's collection of books, disposed of with other properties, by Messrs. Christie, Manson & Woods, was noticeable mainly for the manuscript Horæ and other service books, some of them containing fine specimens of illumination. It is always difficult to describe manuscripts of this class without the aid of illustrations as so much depends on the style of writing adopted and the quality as well as the design of the paintings. Some of these old illuminated MSS, are very curious, as for instance that disclosing what the French call "L'art de Babouinet," belonging to the late Rev. Walter Sneyd, of Keele Hall, Staffordshire, which sold at his sale in December, 1903, for no less than £,2,500. Though the importance of a manuscript does not depend upon its size, it may be mentioned incidentally that this one measured but 4\frac{9}{4} ins. by 3 ins. The designs were highly exceptional, hence the price. As a rule old manuscripts, or at any rate those executed after 1480, when the art commenced to decline, show variations in plenty, but not much originality. A certain design of, say, scrollwork will be copied, with variations, over and over again, and even the scene disclosed by some miniature will at last become familiar in altered forms.

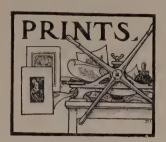
The sale of the Nelson Memorandum of the plan of Trafalgar, which enriched a London 'bus-driver to the extent of £3,600, will be well remembered, as it only occurred a few weeks ago. Possibly the wide publicity given to this occurrence led to the sale of the French official report on the same Naval battle with the manuscript plan, in which the French and Spanish ships are shown in single column with three British columns in red, led by the "Victory" and the "Royal Sovereign." This "lot" realised but £40 at the same sale. As Dr. Johnson might have said, as £3,600 is to £40, so is

the importance of the English version of this historic fight to the account of it as given by the French. The truth is, however, that there is no accounting for prices. Mr. Quilter himself showed, a little while ago, and we think conclusively, that auction prices of works of art and à fortiori of relics, depend to a very great extent upon extraneous circumstances, and that it is absolutely impossible to point with the finger to this or that and say with confidence that it is worth so much and no more nor less. With books, or rather most books, the fact is otherwise, there being, as a rule, many copies of the same work in existence.

Messrs. Hodgsons' sale of April 25th and two following days contained some good books to which it is necessary to refer before this account of the month's book sales is brought to a close. The first work to attract special attention was Tristram Shandy, the first two volumes only of the original edition, printed at York in 1760, or as Lowndes has it in 1759. Horace Walpole condemned this work as "a very insipid and tedious performance," but this opinion did not prevent these two volumes from realising £83. The first edition of Tristram Shandy is complete in 9 vols., 1760 (or 1759)-1767, worth, as a rule, some £15 or £20, though prices vary very much according to condition and binding. The reason why these two volumes sold for such a large amount was because the edges of the leaves were entirely untrimmed, a circumstance so excessively rare as to be practically unheard of. If any proof were needed at this time of day of the folly of cropping the edges of books when it is found necessary to rebind them, we have it in this singular example of an inflated price. This must have been what we have called elsewhere a "trial copy," for the publisher issued the work with cut edges and in full calf. This one was in half calf with marbled paper sides.

Shelley's Adonais, bearing the imprint "Pisa, with the types of Didot, 1821," is, of course, a very scarce book, as only a very limited number of copies were printed. That a copy in crushed levant morocco, with the original blue wrappers bound in, should realise £44, calls for no comment, the price being about what would have been expected. This small 4to contains title, preface (3-5) and text, pages 7-25. Other amounts realised at this sale included f, 15 5s. for Goldsmith's The Traveller, 1770, and The Deserted Village, 1770, both first editions, bound up in old half morocco, with another piece, quite unimportant, £27 for Rowlandson's Loyal Volunteers of London, royal 4to, 1799, and £57 for a series of American tracts bound up in one volume. Rowlandson's work contained the coloured emblematic title page and 86 plates, all coloured and some of them heightened with gold, and was, moreover, uncut as issued. The Americana comprised ten pieces, one of them The Acts of the Province of Maryland, 1756, with Benjamin Franklin's Autograph on the title page. This collection must at one time have been regarded as possessing little or no interest, as the binding of the volume was of a very ordinary character, and lettered, moreover, "Tracts Political No. 1" in the most casual manner.

THE sale of the third and concluding portion of the Truman collection of engravings and drawings which



occupied Sotheby's rooms from the 23rd to the 28th of April, was of a far more satisfactory nature than the first two portions, the total realised falling just short of £3,000. In all, this dispersal, which extended over eleven days, produced

the sum of £6,233 for 1,757 lots.

The chief items were sold on the ninth day which included a fine proof before any letters of Mary Duchess of Ancaster, whole length, by J. McArdell after Hudson, with full margin and the inscription space uncleared, which made £450; an early impression of Jones's mezzotint of Signora Baccelli after Gainsborough, before the alteration in the address, went for £105; and a proof before letters, with large margins, of Elizabeth Stephenson by W. Dickinson after Peters, realised £100.

An interesting relic of Napoleon was sold at Sotheby's rooms on the 5th of April, at a sale of coins and medals

Napoleonic Relic from various sources. It consisted of a Trial piece in lead, from the die of the original and rare Napoleon medal relating to the invasion of England. The

dies of this medal were engraved in Paris at the time when Napoleon was preparing his expedition against England, and after taking London (?) they were intended to have been used there. The medal was never struck and this impression is the only one in *lead* known. It realised £21.

The sales at Christie's during April opened with the dispersal of a fine collection of miniatures, enamels, snuff-boxes, watches, and carvings in Miscellaneous ivory formed by the late Lady Currie.

The chief prices were obtained for the miniatures, many of which were of extreme excellence. First among them was a miniature in gouache by Isaac Oliver, signed with the monogram IO, of Henry Prince of Wales, eldest son of James I. The Prince is represented three-quarter face turned to the right, his hair, naturally curly, brushed from his forehead; he is caparisoned in armour, richly engraved and gilt. This miniature, painted on a playing card, in a turned ivory case, realised £,924. Other important lots were a miniature by Hilliard, presumably Lady Arabella Stuart, at one time in the collection of the Dowager Duchess of Leeds, which made £357; another of H.R.H. George Prince of Wales, signed at the back with initials R.C., and the date 1787, went for £315; and a miniature of a gentleman, by Isaac Oliver, viewed three-quarter face, inscribed and dated 1589, was knocked down for £210. On April 5th and 6th was dispersed the collection of objects of art formed by Mr. Harry Quilter, the two

days' sale realising about £6,250. The most important item on the first day was a two-handled rock crystal cup, engraved with Orpheus charming the Beasts, a fine specimen of German work of the latter part of the 16th century, which realised £567. This piece was at one time in the collection of Sir Julian Goldsmid, and at his sale was sold for £,92 8s. In addition to the cup before mentioned several other carvings in rock crystal made good prices. A hexafoil bowl, Italian, early 17th century, from the Josef collection, made £110 5s.; a cup and cover of the same period, mounted with silver gilt, went for the same figure; and £,105 purchased a shell-shaped cup, of smoked crystal, carved with foliage, which was also at one time in the Josef collection. The only notable lot on the first day amongst the porcelain and pottery was a Deruta ware dish finely painted with a portrait bust of a lady, 161 inches in diameter, from the collection of Lord Hastings, which was knocked down for £84. Only two other items need be mentioned, these being two panels of old Burgundian tapestry of the third quarter of the 15th century, probably altar frontals, which realised £346 10s. and £378 respectively. Little of importance was sold on the second day, the only lot of note being an Elizabethan silver chalice and paten, with the London hall mark of 1568, and maker's mark I.P., in a shaped shield, 5 oz. 19 dwt., which was sold for £98.

Two small but exceedingly interesting collections of porcelain, and some arms and armour were sold at Christie's rooms on the 10th. As a whole the prices obtained were moderate, but a famille verte octagonal vase and cover, 19 inches high, of the Kang-He Dynasty, realised £204 15s. There were two suits of armour sold, one, a Spanish suit of the third quarter of the 15th century, making £210 10s., and the other comprehensively of the latter part of the 15th century, marked with an impressed W., probably used by Worms, of Innsbruck, going for £357. There was also some old English and other furniture from various sources sold, including a Chippendale settee, with double carved back, on straight legs with stretchers, £105; and an arm-chair by the same maker, with short carved back, and with scroll arms and legs carved with shells and foliage, £283 10s.

Little else of importance was sold at Christie's during the month with the exception of a few snuff-boxes on the 25th and 27th. On the 25th a Louis XVI. oval gold snuff-box, set with diamond bars on a blue enamel ground, and the lid enriched with an oval enamel plaque, painted with a Sacrifice to Venus, made £357, and on the 27th one of the same period, the lid enriched with

an oval plaque containing Watteau figures in pink on a pale green ground, went for £370, and a Louis XV. box, enamelled *en plein* with Teniers subjects, realised £420.

When one has mentioned two Irish potato rings sold on the 26th one has exhausted the notable silver items that appeared in the sale room during April. The first of the rings, by Thomas Johnston, with the Dublin hall mark 1765, 7 ozs. 13 dwt., made 215s. per oz., and the other, with the Dublin hall mark for the preceding year, by Matthew West, 11 ozs. 7 dwt., made 155s. per oz.

THE sale of coins and medals held at Messrs. Glendining's rooms on April 30th and May 1st contained many



items of considerable interest, the catalogue including the collection of a member of the British Numismatic Society. Of the coins the chief were: a Charles I. Bristol half-crown, 1644, £12 10s.; a three pound piece of the same reign, of the Oxford mint,

£10 2s. 6d.; a James I. thirty shillings, £8 15s.; a Charles I. Tower shilling, £8; a Commonwealth pattern half-crown by Blondeau, £10 10s.; and a Cromwell broad by Simon, £7 10s. A few tokens were also sold, the most notable being a Birmingham Workhouse sixpence in copper, slightly scratched on reverse, but otherwise in fine preservation, weight 5 0z. 6 dwt., which made £9 15s.; and a Nantyglo Iron Works token, 1811, value five shillings, for which £4 was given.

The best prices obtained amongst the medals were: £6 15s. for a Military General Service medal with eight bars; another with nine bars made £6 10s.; a Naval General Service medal for Gluckstadt, 5th January, 1814, went for £7 15s.; an officer's gold medal for Seringapatam, 4th May, 1799, realised £12 10s.; and an officer's silver gorget, engraved with monogram G.R. and crown, the Buffs, was knocked down for £5.

At the same rooms, on April 24th and 25th, was sold a collection of postage stamps, including a portion of the general collection of the late Mr. W. S. Westoby. Amongst the European items the chief was a Roumania, 1856, 27 p. blk. on rose, cut square, £23. The best African stamp was a Southern Nigeria, King's head issue, single wmk. £1 mint, which made £6 15s.; a Buenos Ayres, 1858, 4c. violet, a fine copy, realised £4 5s.; and a New Brunswick 1s. violet went for £8 15s.





CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

592 (Derby).—The Seal is much worn and it is consequently difficult to identify the arms with certainty. They appear to be: Argent, fretly gules a chief azure. Crest, a unicorn's head erased argent armed or. These are the armorial bearings of the ancient Cumberland family of Curwen of Workington. refers to Workington as "now the seat of the ancient knightly family of the Curwens, descended from Gospatric, Earl of Northumberland, who took that name by covenant from Culwen, a family of Galloway, the heir whereof they had married." Sir Christopher De Curwen, of Workington, who was a descendant of Patrick De Culwen, Lord of Culwen, in Galloway, represented Cumberland in Parliament and served as Sheriff of that county in the reign of Henry VI. His great-great-grandson, Sir Henry Curwen, of Workington, was M.P. for Cumberlandson, in 1552, and again in 1558, and he it was who afforded an asylum in his house to Mary Stuart when she sought the protection of England.

603 (Bowden).—Sir William Browne was born in 1558 and was the only son of Nicholas Browne of Snelston, Co. Derby, by Eleanor, his wife, daughter and heiress of Ralph Shirley of Stanton Harold, Co. Leicester. As one of the old Low Country Captains, he served in Flanders almost from the beginning of the war, and had charge of the surprise of Gravelines in 15 where he was made prisoner. Queen Elizabeth appointed him Lieutenant-Governor of Flushing, and he received the honour of knighthood from James I., which was conferred on him at the Tower, March 15th, 1604-5.

607 (London).—Sir J. Wolley, who was a member of the Privy Council in the reign of Elizabeth, was the son of John Wolley by a sister of Sir Walter Buckler, of Causeway, Co. Dorset, and came of a family which had been settled in that county since the time of Henry III. He was appointed Latin Secretary about 1580; succeeded Sir Amias Paulet in the Chancellorship of the Garter in June, 1580, and was knighted three years later. His death took place in March, 1595-6.

611 (Baltimore).—Thomas Peyton, of Rougham, Norfolk, Lord of the Manor of Wicken, was, it appears, born in 1616, and died 1683. He was buried at Bracon Ash Church, Humble Yard Hundred, Co. Norfolk, where there is a slab in the chancel, with two shields impaling the arms of Peyton and Velverton, "for Thomas, youngest son of Sir Edward Peyton, Baronet of Iselham, Cambridgeshire, and his second wife, Jane, daughter of Sir Lawes Calthorne of Basham and wild of daughter of Sir James Calthorpe, of Basham, and wid. of Edward Thimblethorpe. He married two wives; first a daughter of William Yelverton, of Rougham, and second, the widow Hacon. He was born in 1616, and died October 12th, 1683." Robert Peyton, of Gloucester County, Virginia, born about 1640, and who left male issue, was his second son by his first marriage.

621 (Paris).—An article appeared in the Journal of the Royal Historical and Archwological Association of Ireland, for October, 1883, entitled "Stemmata Carrollana, being the True Version 1883, entitled "Stemmata Carrollana, being the True Version of the Pedigree of Carroll, of Carrollton, and correcting that erroneously traced by Sir William Betham, late Ulster King of Arms," by Frederick John O'Carroll, barrister-at-law. This genealogy deduces the descent of the family, through numerous generations, down to Daniel O'Carroll, of Litterluna, who had four sons: Anthony, who died 1724; Charles, of the Inner Temple, London; Thomas; and John, who died in 1733. It was Charles, the second of these sons, who emigrated to America, and was the founder of his line in Maryland. His official connection with that colony began in 1688, when he was appointed, by Lord Baltimore, Attorney-General for Maryland.

627 (London).—Walter Montagu, the second son of Sir Henry Montagu, first Earl of Manchester, having joined the Church of Rome, retired into a French monastery, but soon coming under the notice of Mary de Medicis, he was by her appointed Abbot of St. Martin's Abbey, near Pontoise, in the diocese of Rouen. In 1643 he was sent to England with important despatches, but at Rochester was taken prisoner, and for four years remained in confinement, when by a vote of Parliament he was banished the country. His death took place in 1670, and he was buried in the Church of the Hospital of Incurables, Paris.

ANSWERS TO CORRESPONDENTS

For conditions, see Enquiry Coupon.

Armour.—Copy.—7,245 (Solihull).—Your photograph shows a copy of a late fifteenth century suit, apparently of very poor quality. It is not worth more than £8 to £10 second-hand. A suit could be bought new in Paris for about £15.

Books.—Ramsay's Poems, 1721.—7,226 (Peebles).
—Your edition of this work is not worth more than 30s.
Times Newspaper.—7,569 (Westbourne Grove).—If your

newspaper is one of the original issue, and not a reprint, it is

A' Beckett's History of England, 1848. — 6,987 (Gloucester).—The value of your copy of this work is about £2.

Arabian Nights, 1839. —7,267 (Gloucester).—This edition is worth about 2

Milton's Poems, 1828.—7,414 (Marylebone).—This is

not worth more than £1.

"Picturesque Views," by Robson. — 7,191. — The value of this book is about 30s.

Pilgrim's Progress, 1760. — 7,331 (Harringay). — The

value of this edition does not exceed a pound or so.

British Gallery, 1818.—7,412 (Willingdon).—If your edition is large paper it is worth from £15 to £20. The small paper edition is worth less than half this amount. The large

paper edition is worth less than hair than amount. The large paper edition was published at £150.

Pope's "Essay on Man."—6,799 (Aberdeen).—Worth a pound or so. Thackeray's "Kicklebury," 2nd edition. Not more than £1. History of the Testament, 1703. Must see this book. 7,667 (Wimbledon).—None of the books on your list have much importance or value.

Lanbergu Opera.—7,288 (Belfast).—Your edition is too late to possess a great collector's value.

Dickens' Works, etc.—7,012 (York).—The list of books

you send us is not worth more than a sovereign or so.

Engravings.—"A Venetian Boy," after Sir Joshua Reynolds.—6,678 (Ivybridge).—This is worth £4 or £5. "Master Caulfield" only about 30s.
"Belshazzar's Feast," by Martin.—6,677 (Southsea).

-Your print is of small value, about 12s. to 15s.

"The Misers," after Quentin Matsys.—6,681(Ilford). The only prints of this subject known to our expert are mezzotints engraved by R. Earlom. The large plate is worth £5 to £6, the small one about 30s. Your print is probably of

"Mrs. Fitzherbert," by G. Conde, after R. Cosway.—6,681 (Banchory, N.B.)—Your print might be very valuable, and should be sent for examination.

"Lady's Maid Soaking Linen."—6,689 (Marlborough).

This print is of small value, about 10s.

"The Affectionate Brothers," by Bartolozzi, after Sir J. Reynolds.—6,694 (Manchester).—Fine impressions in brown bring from £20 to £30, but there are many facsimile reproductions in existence.
"Mrs. Siddons as The Tragic Muse," by Howard,

after Sir J. Reynolds. -6,693 (Sheffield). - In good con-

dition, this print should realise about £12.

"Death of Nelson," by W. Bromley, after A. W. Bevis.—6,731 (Worcester).—The market value of this print is about £3. The other engravings you name would fetch very

about £3. The other engravings you name would fetch very little, say 15s. to £1.

"The Wanton Girl"; "The Mischievous Boy."—6,808 (Stone).—We believe these subjects are engraved after the subjects are engaged af Westall, but your prints would have very little commercial value

in their present state.
"The Warrener," by W. Ward; "Feeding the Pigs," by J. R. Smith. -6,810 (Grantham).—We should advise you to let our expert examine your prints, as if genuine they might be worth as much as £100.

Etching by Robert Macbeth.—6,822 (Wakefield).—
This is worth £3 or £4.

Coloured Print by W. J. Strayer, etc.—6,828 (Swords, Co. Dublin).—The prints you mention might be very valuable.
Send them for our expert's inspection.

Mezzotint Portrait of General Sir Arthur Welles= ley, by Barney, after Hoppner.—6,834 (Leeds).—The value of this print is about £2 to 50s.
"Lady Hamilton as 'Circe,'" after Romney.—

6,866 (Hendon).-Your print might fetch £5 or £6.

"Cottagers" and "Travellers," by W. Ward, after Morland.—6,862 (Alderley Edge).—These may be of

considerable value, if genuine. Send for examination.

"The Duke of Portland," by John Murphy, after

Sir Joshua Reynolds.—6,864 (Thenford).—Fine impressions of this portrait are worth £5 or £6.

"He Sleeps," by P. W. Tomkins.—6,869 (Woolwich). —From the photograph you send, your print does not seem to be a fine impression, and it has no margins. We should con-

"The Travellers," by W. Ward, after Morland.—6,676 (Leicester). Original coloured Morlands are so rare, that there is every likelihood of yours being a reprint. A genuine print in fine state would be worth about £30, but if a reprint

the value is not more than 12s. to 15s.
"Lavinia, Countess Spencer," after Sir Joshua Reynolds. -6760 (Jersey). -You do not state whether your print is in colours. If so, it would be worth about £40, but if

print is in colours. If so, it would be worth about £40, but it in brown, about £15 to £20.

Query.—6791.—The title of your print is "Ma Chernise Brûle," and its value would be about £10 to £12.

"The May Queen."—6803 (Sunderland).—The print you describe is not in demand, and has very small value.

"Mrs. Cosway," by L. Schiavonetti, after R. Cosway.—6805 (Cheltenham).—If a good impression, this would be worth about £8 to £10.

Objets d'Art.—Blue John Spa.—6,742 (Egerton Terrace, S.W.)—Judging from the photograph, your vase appears to be a fine piece, and should be worth about £30.

Crystal Cup.—6698 (Addlestone).—Your cup is probably 18th century, and might realise £15 to £25, but it is impossible to give a reliable opinion without seeing it.

Pottery and Porcelain.—Fruit Dish.—6,695 (Belfast).—We do not think your piece of china can be Worcester, but it is impossible to value it without seeing it.

Sèvres.—6,784 (Hanwell).—Your cup and saucer is Sèvres, dated 1847, the period of Louis Philippe. The value is about £2.

Cow.—6,698 (Seymour Place, S.W.)—From the photograph, your cow appears to be of modern Spanish fayence, and not china. In this case its value would not be more than a few shillings.

Staffordshire Figures. -6,661 (Grimsby). - With regard to the photographs you send us, the three Turkish figures are late Staffordshire, about 1830. Value probably 30s. The others appear to be genuine old Staffordshire figures, circa 1770 to 1800. These should be worth about £3 10s.

S. A. & Co. -6,589 (Birmingham).—From your description your vases appear to be by one of the numerous copyists of Wedgwood, about the end of the eighteenth century, probably Smith, Ambrose & Co., of Burslem. Very little is known about this firm, and the mark is unpublished. The vases are interesting, and should be worth a few pounds, though it is impossible

to give a definite valuation without seeing them.

Nottingham Jug.—6,572 (Trowbridge).—Judging by your drawing, the jug you mention is an ordinary specimen of Raeren

or Nassau. It would be worth about 25s. to 30s.

Leeds.—6,625 (Bangor).—Your portrait medallion of Carlo
Maratti in old Leeds ware is interesting, and should sell for
about 10s. or 12s. Carlo Maratti is a well-known artist of the Italian school of the seventeenth century. He was a pupil of Andrew Sacchi, and under his guidance studied the works of Guido Reni, the Caracci, and Raphael. His picture of "Constantine destroying the Idols," specially painted for the Baptistry of the Lateran, made him the most popular artist in Rome, and his picture of "Daphne" procured him the position of court painter to Louis XIV. Examples of his work may be found at the National Gallery and Hampton Court, and he is well represented at the Louvre, Paris.

Punch Kettle. -6,639 (Doncaster). - The punch kettle of which you send us photographs is Staffordshire of the end of the eighteenth century. It is impossible to tell the make. The

value is about 30s.

Wedgwood. -6,695 (Falmouth). -It is impossible to form any opinion regarding your flower pot and saucer without seeing them. Wedgwood may be only a few years old, or it may date back to the eighteenth century. Your description of the other pieces of china is too vague to enable us to judge them.

Dresden. -6,674 (Harrogate). - It is probable that you have a modern Dresden vase, but if old it would be very valuable.

We cannot give an opinion without seeing it.

Antique Silver and Clocks

The Collection of Antique Silver and Clocks at the Goldsmiths & Silversmiths Company, Limited

THE appreciation of the beautiful productions of the old-time Silversmiths has been one of the most remarkable features in the demand which has arisen in recent years for Antiques of whatever nature.

The love of Old Silver is not confined to enthu-

siasts, who are prepared to pay the phenomenal prices which have been reached at important Silver Sales, but is diffused over a large public who are willing and anxious to collect Antique Silver of undoubted authenticity, if purchasable at a fair market price.

To meet this great and growing demand has been the object of the Goldsmiths & Silversmiths Company, Limited, of 112, Regent Street, in opening a department for Antique Silver and Antique Clocks.

That this departure was warranted and meets a want has been clearly shown by the success already achieved, and in the increasing popularity of the department, as expressed by the satisfaction of the Company's customers at the unique opportunities afforded of acquiring genuine specimens at reasonable prices.

The Collection, which is now on view, is well worth a visit of inspection. Connoisseurs, even if not con-

templating a purchase, will find it interesting, while those who have not sufficient confidence to buy on their own judgment, and are desirous of acquiring Old Silver, have an opportunity of inspecting genuine pieces marked in plain figures at a fair market price, and can buy with confidence, secure in the knowledge that they are dealing with a well-known Company of the highest reputation, and who guarantee all pieces sold as genuine.

The illustrations in this article are chiefly representative of Silver of the seventeenth and eighteenth centuries, but also include some very fine specimens of the early nineteenth century.



No. 1.—An Edward VI. Cup, dated 1551.

Relics of this kind are becoming exceedingly rare, as most of the plate belonging to this period has been destroyed.

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

The Connoisseur

The grace or wine cup was handed round at the end of the meal. Our ancestors said grace before and after eating. The origin of the grace cup was thus accounted for. Margaret Atheling, consort of Malcolm III. of Scotland, was so disgusted with the



way in which the royal guests would leave the table as soon as their appetites were appeased, that she promised those who remained to hear grace a draught of wine from a cup, which was afterwards called a grace cup.

No. 2.—A Commonwealth Cup, 1650. A very rare example of this period, as during the Commonwealth little secular or ecclesiastical plate was made, as the Puritans were opposed to extravagance or display

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)



No. 3.—Set of six Maiden-head Spoons, pricked with monogram, Exeter hall mark within bowl; maker's mark, a St. Catherine's wheel thrice repeated on each. Period, sixteenth century

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

In the fifteenth and sixteenth centuries it was customary for sponsors to present a set of these spoons to the child for whom they were answer-

able. The spoons were usually ornamented with the figure of the saint after whom the child was named.

Antique Silver and Clocks at the Goldsmiths & Silversmiths Co.

Collecting Silver

"Blessings," says Sir Walter Scott, "upon a fashion which has rescued from the claws of the Abigails and the melting pot of the silversmith those neglected (*Cimelia*), for the benefit of antiquaries and the decoration of side tables."



No. 4.—A George IV. Cup, 1825

Designed by Flaxman

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

As an artist, John Flaxman, R.A., ranks among the greatest of English sculptors on account of his power of invention. The beauty of Greek workmanship has never found a more perfect embodiment in modern work.



No. 5.—A George III. Cup and Cover, 1810

Mounted foliage and masks

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

The prevailing form of cups during this reign were like the above. They were sometimes plain, but more often had chased flowers or scrolls.



A Fine Chased Porringer, with Cover
Charles II., London, 1667
From the Huth Collection
(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

The Connoisseur

The Queen Anne period is best known by its freedom from ornamentation. Simplicity and beauty in form, without decoration, was the principal type.



No. 6.—Pair of Candlesticks, 7 inches high,

Queen Anne, London, 1712

Fine Marks
(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)



No. 7.—A Queen Anne Sauce Pan, 1705 (At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

During the reign of Queen Anne, 1702-1714, there was a great change made in the shape of the candlestick. The above is a typical example of baluster shapes of this period.

The earliest sauce boats are double spouted, so that the sauce could be poured from either end and have two handles at the middle of the boat-shaped body. In the eighteenth century many different shapes were employed. This one illustrated was made by the celebrated silversmith Paul Storr.



No. 8.—A Set of Four Sauce Tureens and Covers, 1797 By Paul Storr

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

Antique Silver and Clocks at the Goldsmiths & Silversmiths Co.



These two-handled vessels with covers, and sometimes with trays or stands, were used in the seventeenth and early eighteenth centuries for porridge or soup. They differ from caudle cups in that their sides are straight and not curved.

No. 9,—A James II. Porringer and Cover, 1685 (At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

Originally the tankard meant a vessel for carrying water, but about the middle of the sixteenth century came to mean an article for holding beer. It superseded the beaker and was a great improvement, as a tankard had a lid and handle.



No. 10.—Fine Cupping Bowl
William and Mary, London, Date 1690
Diameter, 4¾ inches
(At the Go!dsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)





These Bowls were made during the sixteenth and seventeenth centuries, and obtain very high prices on the few occasions they appear at auctions. Sometimes the handles are plain; the above is the pierced pattern, and therefore of greater value.

No. 11.—Tankard and Cover, Domed Top, George II., London, 1752

No. 12.—Plain Tankard and Cover William and Mary, London, 1690

These Tankards are both marked on body and cover (At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

Antique Clocks

The seventeenth and eighteenth centuries were the halcyon period for the clock-makers, and the thoroughness of their work and the beauty of their designs are evinced in the eager search made by Collectors and others for specimen clocks of the best makers.

The reigns of Louis XIV., Louis XV., and Louis XVI., were periods clearly distinguishable by the distinctive style of decoration and character introduced by the clock-makers of these reigns. The early designs were somewhat heavy, but they eventually became more easy in decorative style, until in the time of Louis XVI. a decidedly more graceful era in the direction of French Clocks arrived.

A collection which the Goldsmiths & Silversmiths Company, Limited, of 112, Regent Street, have now on view, is one of the finest in London, and the Company in this department have endeavoured to bring before the admirers of Antique Clocks a collection which cannot fail to be of interest.



No. 2.—A very fine Gilt and Bronze Clock of

Louis XV. period; an exceptionally

choice and rare specimen

of the period

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)



No. 1.—Specially fine Louis XVI. Ormolu and White Marble Clock, with very fine Ormolu figures each side of the Clock, mounted on Marble and Ormolu base. Shewing day of the month (At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

It is interesting to note how success in one branch of a business has its natural outcome in the expansion of that business in other directions. The well-known Goldsmiths and Silversmiths Company, Ltd., whose objets d'art are illustrated in this article, are world-renowned for their Diamond and Gem Jewellery and Pearls, in which they have achieved unparalleled success, by attaining to the highest position in the trade in London, and in the fields of open competition, afforded by International Exhibitions, have secured all the highest awards since 1883.

They have been awarded nine Gold Medals, including the Gold Medal for

Antique Silver and Clocks at the Goldsmiths & Silversmiths Co.



No. 3.—A very fine Empire Yellow Marble Ormolu Two Tower
Calendar Clock, one tower shewing time, the other
shewing phases of the moon, day of the week,
and date, with finely chased Ormolu
Vases on each tower.
Unique design
(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

their magnificent Exhibit of Pearls at the Fisheries Exhibition, 1883, while in 1900 they secured the Grand Prix at the Paris Exhibition, an award that had never previously been conferred on any British Firm of Jewellers.

The department devoted to Modern Silver is also of exceptional interest, for not only does the Company display the choicest designs in Modern Silver work, but, by the enormous stock it holds, is enabled to place before purchasers an unparalleled range of designs specially suitable for Presentations, Racing Trophies, Yachting Prizes, Wedding and Complimentary Presents.

In this department the Company have gone to the Old Silversmiths for many of their designs, and their reproductions are exceedingly fine, while the prices are not one-eighth the cost of the originals. On the other hand, many of these designs are the work of the Company's own artists, and cannot be procured elsewhere.



No. 4.—A very fine Louis XVI. Regulator Clock, with beautifully chased Ormolu Mounts and Urn on top, in mahogany glass-framed case, with centre seconds. By Vincent Martin

(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

The Connoisseur



only clearly demonstrates, but proves, that the vigour and enterprise that have always marked the Company's operations is not wanting in this their latest departure, and they are to be congratulated on the beautiful Old Silver and Old Clocks which have been collected in the short time this Department has been open.

No. 5.—A very fine White Marble and Ormolu Louis XVI. Clock
(At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

The enormous *clientèle* which have consequently been attracted by the Company's system of trading, and their low prices, has led to the demand experienced by the Company for Antique Silver and Antique Clocks, which demand has resulted in the establishment of a Department, whose success the beautiful examples illustrated in this article not



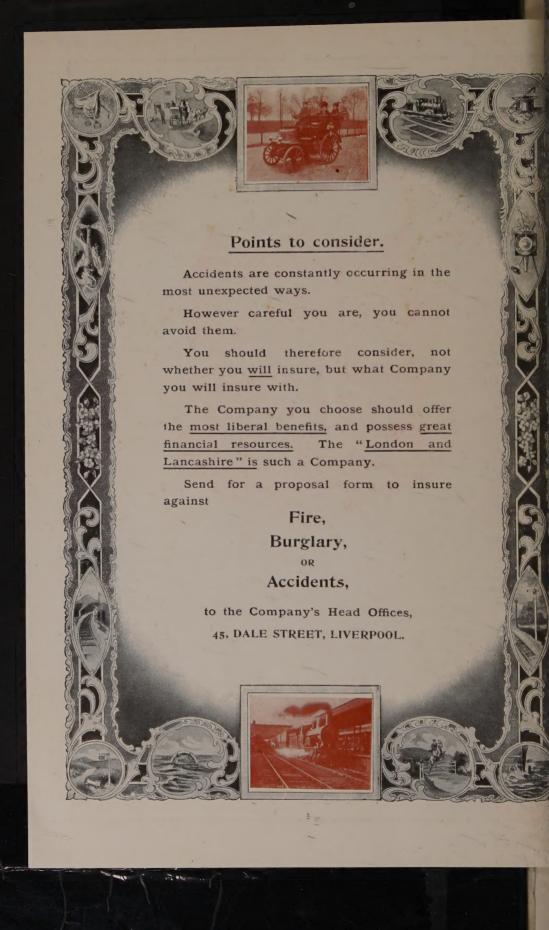
No. 6.—A very fine White Marble and Ormolu Louis XVI. Clock, with beautifully chased Örmolu Mounts on White Marble base (At the Goldsmiths & Silversmiths Co., Ltd., 112, Regent Street, W.)

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